

# **iDEGENERATE!**

ISSUE 2 - 2002

**BLACK LEATHER JESUS**

**CONTROL**

**DEATHPILE**

**DEUTSCH NEPAL**

**FACIALMESS**

**FOLKSTORM**

**GOVERNMENT ALPHA**

**INCAPACITANTS**

**IRM**

**KARJALAN SISSIT**

**MALPA**

**NOISEBITCH**

**ORDO ROSARIUS**

**EQUILIBRIO**

**PRURIENT/HOSPITAL**

**PRODUCTIONS**

**ROTTEN PIECE**

**STIMBOX**

**ZE'RO-SUM**

**ELECTRIC GATHERING**

**FESTIVAL**

**TONS OF REVIEWS!**

**POWER ELECTRONICS NOISE AMBIENT INDUSTRIAL**





# iDEGENERATE!

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## DEGENERATE # 2

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## LAY-OUT

J. Mattila

## REVIEWS FOR # 3

We accept material that fits the style of Degenerate (power electronics, noise, ambient, industrial...) and can e-mail or send you the review, but we do not obligate ourselves to send out free magazines to anyone who has sent us promo material for reviews. Vinyl, CD, CDr, tape, VHS, MD, printed matter.

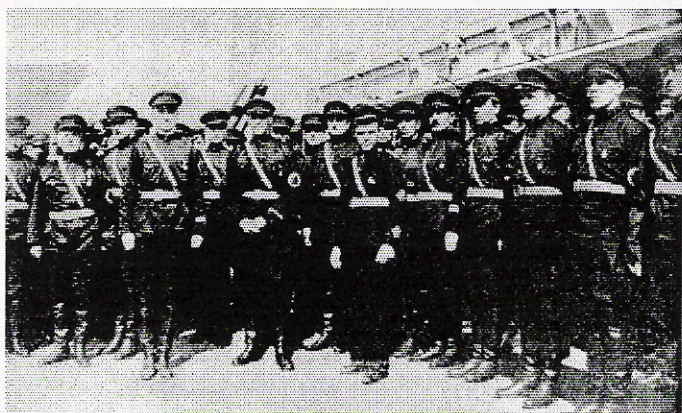
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# EDITORIAL

It has been a year since the first issue of Degenerate came out, and at last we can present you the second one. After some usual delays, we managed to finish this issue, already having improved a lot since the first one in many ways, starting to feel more like Degenerate instead of just ex-Freak Animal.

We have joined some enthusiastic new contributors to our ranks, resulting in much more varied contents in terms of styles and themes. Thanks to everyone who contributed their material to this issue, and as a reminder, we are constantly looking for new writers interested in contributing interviews, articles and reviews for future issues, so in case you think you have something worthwhile to offer us, don't hesitate to get in touch.

Regarding the visual side of this issue, you might notice a slight change, be it for better or for worse. This time around I was mostly in charge of designing the lay-out, and this actually being the first time I've ever been doing any real lay-out designing, the result is for you to judge. Still, you can expect some improvement on the visuals in the future as well...

There has been some talk about adding a compilation CD to Degenerate #3. This wouldn't be the typical sampler you usually receive together with a magazine, but a real compilation including exclusive tracks from at least most of the artists interviewed in the next issue. Adding the CD will naturally increase the price of the magazine a bit, but if we get a good line-up of artists featured on the compilation, there's no doubt it will be worth it.

It seems that there's no sense for us to talk about any specific deadlines or release dates at this point, as delays always occur at some point, but judging by the amount and enthusiasm of our contributing writers, it shouldn't take too long for us to get the material together for a third issue. In the meantime, you just have to settle for this one! Any feedback or thoughts about this issue and ideas for the future are more than welcome.

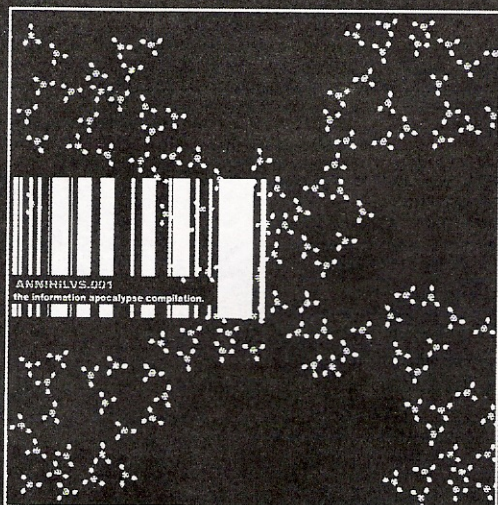
- J. Mattila/Kaos Kontrol, May 2002





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# IRM

IRM is one of the prominent members of the 'new Swedish generation of industrial', introduced to a wider audience via Cold Meat Industry's *Estheticks of Cruelty* compilation in 1999. Since then IRM has produced some rather convincing material that has undoubtedly managed to break from the mould of what is considered traditional power electronics and industrial. Martin Bladh, one half of this act, elaborated the meanings behind IRM in this interview conducted in December 2001.

First of all, it would be nice to hear the latest from the IRM camp. Your first full-length CD, *Oedipus Dethroned* has been out for quite some time now. How has the response been and how do you look upon that release now?

"The OD album has only received good or great responses, as far as I know. We're both proud and satisfied with it. It's very easy to listen to (maybe too easy), it never seem to get boring, and has an almost theatrical feel to it. Still I have to point out that IT IS a finished chapter in the book of IRM and we'll never do such an album again. At the moment we're searching for a sound that is more organic and yet more disturbing than the clinical sound of OD."

IRM arrived to the attention of larger 'industrial' audience through the Cold Meat Industry compilation, *Estheticks of Cruelty*. I'm sure it was a pretty important step for you. What do you think impressed Roger Karmanik so much about IRM that he wanted to continue working with you?

"Roger fell in love with IRM from the very moment he heard our first, rather mediocre, tape release. At that time he was searching for more harsh industrial acts, and I guess it arrived at the right moment."

Has IRM faced any criticism because of your sudden rise to the 'main movers' of the industrial scene, considering that you are a fairly young act and there are many bands that have been active for 10 years or more, having never gained the publicity you have?

"No, I don't think we've faced any such criticism. CMI is a rather big label with a good distribution network which stretches all over the globe, so our records are relatively easy to obtain. I think the OD album can be purchased through amazon.com, and that's not possible with bands such as Con-Dom or Grey Wolves. Another reason might be that our recordings probably stand out from the average power electronics / industrial acts."

Should we continue on a slightly critical note, what is IRM's *raison d'être*? Industrial as a genre has throughout the years been more or less drained of everything fresh and innovative, most of the young acts merely settling to combine various styles developed within the genre in the past few decades. Thus what does IRM have, which we haven't seen or heard yet?

"IRM differs from most other acts within the industrial movement because it's an aesthetic creation free from the cheap and pre-public imaginary that this genre is reeking of. These kind of "shock tactics" isn't shocking any more, TG and Whitehouse did it much better in the mid seventies and early eighties. To put it simple - there are only a few acts that dare to experiment and push the boundaries into new territories. With OD we took the power-electronic sound as far as we could (someone referred to it as a PE epic / opera), and we will never do such an album again. IRM three will be a lot different from it's precursor. Most of the young acts today uses harsh music together with quasi right wing ideals to flex their muscles; no aesthetics, no beauty!"

Martin has mentioned in some interviews that his lyrics deal with various themes on catharsis and I believe there has been some talk of him being fairly obsessed with self mutilation as well. Although such themes have been present all throughout the history of man, I believe their contemporary meanings and symbolism to be very closely linked to christianity and the thought of 'sinful man'. If in Martin's case the themes he portrays are connected to his personal view of purification, how does he see himself once having reached purity?

"IRM is an aesthetic creation based on my personal fantasies. I have got my imaginary obsessions and IRM is my tool to give life to them and to share them with others who might be interested. Can't say that I got a "personal" view of purification or how to receive it. I am interested in the idea of plunging the self into the darkest pits (physically or mentally) and then emerge from them like a transformed creature. I don't know if the outcome of such an experience would be good or bad, however it fascinates me. It seems to be very hard to reach any form of true purification or nirvana, at least in our present human state. Could there be a way to escape our heritage and DNA, to leave this place for something else? Or maybe I should use the words of Brion Gysin, who said "we're here to go"? Still such an experience seem to be a long time ahead of us, we have to develop first and God knows how."

Speaking of christianity, Martin also often deals with concepts of martyrdom and crucifixion which obviously bear a very christian meaning to them. Has he grown up in a strongly christian surrounding or what is the reason for him to portray these themes in almost a fetishist manner, and on the other hand are these the things he's trying to purify himself from?

"I'm not a religious man. Neither of my parents are christian believers. My fascination for christian motives and symbolism is closely related to the sado-masochistic nature of the crucifixion. It is a very powerful symbol, an archetype embedded into our subconscious which contains beauty, eroticism, sorrow, death and annihilation. I love to make my own personal interpretation of this motive just like other artist have done before me. I especially enjoy Hermann Nitsch and Francis Bacon's passionate interpretations. Arnulf Rainer once said that the crucifixion was the ultimate performance, which also make Christ the ultimate performance artist. Maybe I'm on a search for the perfect picture of the crucified, the perfect artwork that is, and every new artefact I leave behind is another study for it. I'm sorry but I can't give any better answer to your question."

On a more general note, what is the state of christianity nowadays in Sweden?

"There's no religion to speak of. 2% of the Swedish population are regular church visitors, the average citizen will only attend the house of God for a baptism or a funeral."

IRM has been using images related to the Austrian artist Rudolf Schwarzkogler in your participation on the *Estheticks of Cruelty* compilation as well as on your debut LP. Although the works and myths related to this actionist bear an obvious resemblance to the themes presented in IRM's works, it would be interesting to know how you first got acquainted with the works of this late artist and what made his endeavours interesting enough to present them along your own material?

"Yes Schwarzkogler's work fascinates me. I love his pictures, they're canalising both extreme cruelty and sensibility at the same time; the components of true beauty. He was an aesthete, a romantic in the true sense of the word. I've made some Schwarzkogler interpretations of my own; trying to touch the heights that he reached for, in vain of course. It's hard to even get near them, he's outstanding that's all, one of the absolute, an endless source of inspiration."

Could IRM be seen as a similar actionist group with the difference of working the actions through sound material? This could also work as a question of whether or not IRM has ever performed live? Since you



apparently are quite keen on differing yourselves from the usual power electronics image, is (or would it be, depending on whether or not you've ever played live) your stage presence different from the usual power electronics act i.e. one person in the background handling the sounds whereas the other person acts as an agitator in the foreground?

"IRM has never performed live, but we're working on it. We got some plans for the coming winter/spring of 2002. One performance in our home town Norrköping (Sweden) and maybe two in Finland. These spectacles will be different I can assure you. As you mentioned it will be more like actions where sight and sound will be equally important. IRM is no rock band and we're not going to perform any material from our previous recordings, because that would be a lame experience for both us and the audience (assuming that the people attending our show are out to get something unique). The live show has got to be something special and new, a personal and unique expression."

**Martin is also a member of Sharon's Last Party. What could he say about this project? How did it come about?**

"SLP was formed during the summer of -99 by me, Martin Bladh, and my friends Johan Adolphi and Tim Petersson. All of us are/were into post punk/root industrial act's like TG, Whitehouse, Current 93, Sonic Youth and Swans. We longed for a primitive and powerful sound orchestrated by acoustic instruments only. SLP is a very playful free-form unit that is very inspiring to work with. It differs a lot from the static monotony of IRM."

**Sharon's Last Party's artwork in the inner sleeve of the Cold Meat Industry compilation, Nihil show pictures of whom I'd suppose to be Sharon Tate (to whom I'd also suppose the band's name refers to?) and William S. Burroughs. What was the intention in using two icons with actually quite clichéd meanings, or at least in terms of how they're usually portrayed?**

"First of all, I love the name 'Sharon's Last Party'. It has the same ring to it as the names of pop-bands like Cindy Kills Me or Laura's Lunchbox etc. It's obvious that it refers to the killing of Sharon Tate, this makes it cliché but in this black-humour-love-irony context it's charming, don't you think? Both Johan and I are big Burroughs admirers. Johan has designed the picture, which shows WSB with a centipede blocking his mouth. I think this picture is very suggestive, and perhaps contradictory, it evokes a lot of thoughts. Johan is also the spokesman for SLP, so feel free to contact him on lastparty@spray.se."

**Getting back to IRM, I believe it was Martin who told me a while back about a forthcoming project also involving Peter Sotos of Whitehouse fame. I'd be dying to hear something more about this project and what's it's current state?**

"I'm sad to announce that the IRM - Sotos collaboration has been put on ice. Peter is a very busy man and also very hard to reach, so unfortunately it seems that a collaboration at this date would be impossible. I met Sotos at the Stockholm 'Spoken Word Festival' last year, and he was such a nice guy, funny, and an amazing art/literature connoisseur. Later I sent him a copy of the OD album along with a proposition for a collaboration CD (maybe a spoken word record). Peter liked the album and responded positively, his idea was to send us some monologues which he should record at Steve Albin's studio. These recordings was also meant to be featured in a Mark Hejnar film. IRM's task was to provide a soundtrack for these monologues."

**Also, what else is in store for IRM? It has been announced that L.S.D. Organisation will be releasing the 2x7" "Four Studies for a Crucifixion" box set, but during the past few months rumours have started spreading about Jonathan Kan being missing, also having failed to deliver several orders to people who've already paid for them. Do you have any comments on this matter?**

"I don't know anything about Mr Kan's whereabouts. We had developed a rather good relationship with Jonathan, everything was set for the Studies release - and then he just disappeared. Some rumour said he's been hospitalised. If anyone knows anything about him please contact me. "Four studies for a crucifixion" will be released through CMI this spring, as a 2 x 10"

**OK, that's about it for this interview. Thanks for your time and interest! Here's the usual space for you to say any last words or other things you might have on your mind.**

"The new IRM album will be a double CD ready for release sometime in 2002. Erik's ambient project Jarl will release a full-length CD on Malignant Records during 2002. During 2001 I have been involved in a project called Skin Area - which can be described as mutating collage music - weird and hallucinogenic. The album, when released, will be called "New Skin". Sharon's Last Party has recently released a two track 7" on the Swedish Segerhuvu label. Thanks for the interview, take care."

**Please introduce yourself and describe your noise monster Government Alpha?**

I am Yasutoshi Yoshida a.k.a. Government Alpha that has been since 1993 in Japan. Government Alpha is my own harsh/experimental noise band.

**When were you first exposed to noise and what were your first reactions to it? What was it that got you hooked and started getting involved in the scene?**

I began to make "noise/experimental sounds" around 1992/1993. Then I made some cassette at my home studio. At the time, I didn't know to exist "noise" scene well. One day, I gave my sounds on cassette to my friend, he said "it's noise music!", he gave me some news of "noise". Then I got into it. I had interests in noise cassette releasings in worldwide. I got them at underground record shop and trading with other labels.

**What inspires you create such extreme harsh noise that G. Alpha cranks out? Did you dive head-first into making harsh noise or did you experiment with other things first, like more musical/experimental stuff?**

I used to listen hard rock/alternative/junk/hardcore music in twenty. But I couldn't get enough satisfaction from them. I wanted to break "music" itself. Earliest (before I knew "noise" scene) Govt.Alpha sounds were musical/experimental stuff in 1992. I played guitar and mixed rhythm on tracks. I would have like to make sounds like "Einstürzende Neubauten". But it was difficult to create that band sound only me.

**Are there any aims and goals with Government Alpha? Does your noise have any purpose or specific meaning?**

I don't want to have any goals for activity of Government Alpha. Now, Government Alpha is kind of my life work. I think the goal means death in life. But, it's important to have a theme/vision to create sounds. I can get some inspiration by theme/vision. But I don't like the concept works well. Govt.Alpha noise has no exacting purpose/specific meaning. Mainly, it has been including my emotion/feeling etc., it's a very sensibility works for me.

**What kind of equipment do you use when creating and recording noise? Do you do any overdubs or do you prefer recording live? Gimme three pedals you can't live without?**

My equipments are Zoom/9050 (multieffecter), Boss/hm-2, fz-2, dd-3, dod/buzz box, death metal and Ibanez/wh-10. That's all. Sometimes I use module synth (Roland/jp8080), speak & spell, rhythm machine.

Government Alpha tracks have been recorded on 4 track multi recorder at home. I usually do overdubs 1 time or 2 times on those tracks. Sometimes I have recorded to DAT recorder directly with no overdub. As for S.Isabella recordings, I have used the hard disc recorder. My favorite 3 pedals are death metal (d.o.d.), buzz box (d.o.d.) and digital delay (Boss).

**What do think of the Japanese noise scene at the moment? Any new artists/labels you think is worth mentioning? Are there a lot of noise friendly venues?**

I think it's almost same with before. New noise artists often come out the scene. But they change the sound style (techno/hard core etc.), then they fade out soon.

**You've toured a few times with Government Alpha, like for example in USA and in Russia. Have you been elsewhere? On these trips, what differences have you experienced in comparison to the Japanese culture/society and noise scene?**

In 1997, toured with Kazumoto Endo in USA. In 1998, toured with MSBR in Russia/Euro (Sweden, Belgium, France and England), and in 1999, toured with MSBR again in USA/Canada. When I came to Europe, I was very surprised at the social finance for art/music. Japanese social never finance for "noise music". As for audience, it looks same everywhere.

**K2 said in an interview that noise music is a scum culture? Do you agree, or do you think many artists are arty-farty and too pretentious about their work? Is there much elitism around in Japanese scene?**

Major media picked up "noise" as a "scum culture". General people don't categorize "noise" in music. It's easy way to put "noise" in art culture for them. I think "Noise" is "noise" for me. My friends who noise artists are very nice guys. They are not arty-farty/pretentious.

**So how many releases have you done so far, and which release are you most satisfied with?**

Sorry, I am not sure how many titles out now. Maybe more than 30.. I like "Sporadic Spectra" CD (Ground Fault Rec./USA) and "Alphaville" LP (Segerhuvu/Sweden).

**I know Government Alpha does live shows, so what does a typical show look like? Any wild stage performances or other extravaganzas? Which performance has been the most successful one so far, and why?**

Govt. Alpha show used to behave violently. One time I broke my equipments, when I stood on the table. It was only one minute show. After this, I try to play more seriously. It's not easy to choose one of best live. Because of I never satisfied live show myself. Sometime is good, sometime is too bad.

**I read somewhere that you were involved in the noise magazine Denshi-Zatsuen together with K2 and MSBR? Tell us about it? Is this project still alive?**

Yes, still alive. They just released no.6. But I left it at previous issue. I couldn't make the time to contribute some reviews.

**Besides Government Alpha, you also run the label Xerxes. What are your releases so far and what can we expect in the future?**

I have released more than 50 title on Xerxes label. You can see the catalog. Releasing plans are PBK ltd.CDr and S.Isabella new CD etc..

**Xerxes seem to squirt out mostly limited edition releases. Is this due to financial aspects or are there any other reasons for keeping the pressings small?**

Some labels have released CDr material. Now, to make CDr at home is easy than cassette releasing. I thought that it needs the worth for CDr releasing. Then I make ltd.edition series on Xerxes.

**I guess some noisers start labels just to release their own stuff, was this case when you first started Xerxes? Give us some label history and what drove you to start up the label?**

At first, I just released Govt. Alpha stuff on Xerxes. The label history is the same with Government Alpha. After I made the contacts with other noise artists, I had interests in to release them on my label.

**Most harsh noiseheads listen to more than just noise stuff, so that brings forth the question: What kind of stuff do you enjoy listen to besides noise?**

Recently, I often listen German progressive rock (for example: Faust, Can, Neu etc.) and post rock etc.. Besides, I like to listen popular music, like Bjork and Madonna.

**I know that the Swedish guitar hero Yngwie Malmsteen is quite big in Japan, heard of him? He has released some really neat records like Rising Force, don't you think?**

Yes, Yes, I used to listen Yngwie in teenager, ha, ha, ha. He gave the shock to heavy metal scene, when he appeared as a member of Alcatraz. "What a fast finger play he is!!".

**I'm out of questions? Anything you want to add?**

I start the new band called "MONSTER DVD" with KK.Null and TABATA (from ZENI GEVA). We call the sounds "drum'n' noise". We have a Europe tour in the end of 2001. Thanks you very much!

**Xerxes** <xerxes@eb.mbn.or.jp>





**"True Black Swedish Industrial"** is a term coined to describe the music and attitude of which Nordvargr is a member (the other members being Ulvtharm and Drakhon). Formed in 1988, Maschinenzimmer 412 (shortened to MZ.412 in 1995 when the group was resurrected) was founded with the intention to produce cold and "evil" music, very dark and monotonous, reminiscent of noises in an old factory. In the beginning they utilized mostly scrapmetal for this, which they reused and sampled into rhythmic soundscapes. This resulted in their first full-length album "Malfeitor", released on the Swedish Cold Meat Industry label. Later on, with albums like "Burning the temple of God", saw the band take direct influences from Black Metal (corpsepaint and all) and combine it with their own brand of hellish industrial to create a unique hybrid of the two. With the release of "Nordik Battle Signs" the BM influences were no longer so apparent and MZ.412 were "back to basics", albeit with a very polished and refined sound, resulting in an ultimate work of ritualistic noise. Their latest release thus far is "Domine Rex Inferum", a surprisingly ambient work, meant to be taken as a prelude to the upcoming "Infernal Affairs".

MZ.412 is an exploration into the darker sides of man - Satanism, war, genocides and other fun stuff along those lines. Their music is very dark and intense, the samples used range from Charles Manson monologues to snippets from documentaries about satanic killers and other things of that nature, and their aesthetic is permeated by occult, esoteric symbolism. Recordings are allegedly done while actual rituals are being performed, but this is something Nordvargr refuses to reveal more of.

Nordvargr founded Folkstorm to give vent to his creative energies and ideas; and possibly soundwise to give a counterbalance to the more polished and perfectionist approach of MZ.412. Folkstorm is more reminiscent of the industrial old school with a more free-form approach, and is a lot noisier and rawer than MZ.412. Despite using what might be seen as extremely provocative imagery by today's sensitive standards (pictures of mass-graves, eagles, runes), the Folkstorm slogan was "No politics, no religion, no standard". In its short lifespan (it was declared dead on its website some months back) Nordvargr completed a surprisingly large amount of Folkstorm releases, some of which are still to come.

I saw Folkstorm live at the Electric Gathering festival in Stockholm in 2001, where Nordvargr & co. were in full swing. Folkstorm began the set with a recording of some old Swedish communist-song, after which they lashed out into an full-scale noise assault. Nordvargr hassled with the audience by throwing beer and brawling with members of the audience, all the while keeping a mocking grin on his face; this coupled with the LOUD noise attack created a truly energetic and violent atmosphere. At one point an extremely drunk finnish guy took the microphone (possibly convinced that he was a member of the band) and went up on stage to scream his lungs out, with smiling approval from Nordvargr. Definitely the highlight of the festival.

Lately Nordvargr has been preoccupied with the founding of his own label, 205 Recordings ([www.205recordings.com](http://www.205recordings.com)). His current solo-project is Toroidh, described as "dark and apocalyptic soundscapes with a touch of folkmusic from the times when history was written in black and white and coloured in red".

So here it is, and in the tradition of other interviews with Nordvargr, short and sweet.

**What first attracted you to noise, power electronics and industrial music? Do you have any lasting influences or favourites in these realms of music?**

I first heard SPK in the early eighties and I was so totally blown away by it... Still today SPK's "Leichenschrei" sounds fresh to me. I think that "conventional" music never stood out enough to catch my attention, I have always gone for the most extreme and obscure.

**What projects are you currently involved in?**

Nordvargr/Drakh, HH9, Toroidh, Muskel, Incinerator International, MZ. 412, Drool, Econocon, LORV, Körperwelten and DIN.

**Folkstorm was recently declared dead on its website.**

**What were the reasons that led you to put it to rest?** The main reason was that I was going to concentrate on composing MZ. 412. This however turned out to be bullshit, since I couldn't help myself in making more music and starting new projects...

**What about live performances with Folkstorm - might those still happen? You seemed to have a lot of fun when I saw you live some time ago at the Electric Gathering Festival in Stockholm.**

Yes! Even though I don't record as Folkstorm I still can play live with the project. I love playing live - that's when you get meet the few people who are really devoted to the scene.

**Tell me about the Folkstorm "Culturecide Campaigns".**

Not much to say - I decided to try a new form of releasing music which was the mp3.com "DAM-CD". I hate them... not only do they take half of all the money you sell for - now they don't pay me at all anymore... bastards!!! Anyway, the "C.C." DAM CD was only made in 39 copies so it was not a big loss.

**I am curious as to who the woman is we hear speaking on the Folkstorm track "Feminazist".**

I have no idea.

**War is an ongoing theme in both the works of MZ.412 and Folkstorm. I read somewhere that you had derived some inspiration for Folkstorm from reading wartime poetry... What fascinates you about war?**

I don't know... I think it is the craziness, the fanaticism and the sheer power of it. Imagine the chaos on a battlefield!

**The slogan for Folkstorm was "No politics, no religion, no standard". How much does this statement apply in your relation to MZ.412, i.e. how much does MZ.412 represent your personal beliefs or views of life?**

MZ. 412 is not a political band either, but it is a "ideologic" band. I feel very strong for the occult side of man - I truly believe that we can do so much more if we utilized magick. MZ. 412 represents all the beliefs and ideas that flow in our heads, but it is not that we try to make propaganda - we make MUSIC.

**What is the significance/meaning of the MZ.412 symbol?**

That is not for you to know.

**MZ.412 has rarely performed live. Will that change in the future?**

Maybe... we have made some concerts the last few years but the ultimate MZ.412 performance has not yet been done - we still haven't found anyone prepared to pay us for it. It will involve lots of participants conducting a ritual while we are doing all the music live. This means that at least 10 people must be on stage... this means expensive travel costs just to start with... The concerts we have made the last years has been collaborative performances mixing the Folkstorm assault with the magick of MZ. 412.

**One MZ.412 album, "Burning the Temple of God", has the same picture on its cover as the book "Lords of Chaos" by Michael Moynihan - have you read it? How much common ground do you think there is with your projects and Black Metal?**

Yes, I have read it and it was very entertaining... I think the "BM / industrial wave" that we (more or less) started back in 1995 has cooled down together with the exploitation of the whole BM scene.

BM today is a farce. There are still some people true to the underground which make interesting music, but BM as it was in the early nineties is dead.

**Do you consider yourself a Satanist?**

Yes. But not the "I-am-young-and-missunderstood-rebel" kind. I'd call it a philosophical worship of the expansion of oneself.

**On many of your releases with both Folkstorm and MZ.412 there are references to things of a**

**distinctly Nordic nature. Do you think that there exists such a thing as a Northern spirit? In which case, how would you characterize this spirit?**

Yes, some kind of spirit or mindset exists here in Scandinavia... but I don't know how to put it down in writing.

**To what extent are you interested in or inspired by Northern European mythology, the runes and and such?**

It is our true religion and background and therefore something that I need to study. It is a shame that so few people here in Sweden are interested in it!

**We were talking about our tattoos with Tomas (from Ordo Rosarius Equilibrio), and he told me that you have a tattoo of the Algiz rune in your neck, and MZ.412 also has a track titled "Algiz- The Convergence of Life and Death". What does the Algiz rune mean to you?**

Life most of all, but also protection. It is a truly powerful rune!

**What's happening with HoloGram, the vinyl-only record label of Ulvtharm and yourself?**

It will happen, sooner or later. The problem is time... we don't have enough of it at the moment. Meanwhile I have instead started my own label, 205 Recordings. So far I have released the first Toroidh CD/LP and soon there will be more of both Toroidh and some other bands/projects. I will happily receive demos if someone out there thinks they are worthy!

**What music are you listening to you at the moment?**

I have started to listen to Black Metal (again) recently... I totally lost interest of it a couple of years ago since it all became a commercial circus, but the underground BM-scene is getting interesting again - Antaeus, Sort Vokter, Abyssic Hate just to name a few, are really good. I recently also discovered that Finland has some great BM bands... Otherwise I am a real noisehead.

**This is a question that you have asked some people you have interviewed, so I ask you: weirdest place you have had sex at?**

At the whorehouse where your mother works with a rautakeppi!

**What can we expect from you in the future?**

More releases from most of my projects: Incinerator International - Head On CD (Death Factory, Sweden), Folkstorm - Sweden CD (Cold Spring Records, England), Folkstorm - split with LHD MCD (Troniks, USA), Hydra Head 9 - Power Display CD (Old Europa Cafe, Italy), Hydra Head 9 - vs. Goat 7" (Philosophy Shop Records, USA), Muskel - Seven days of pain CD (Black Plague, USA), MZ. 412 - Infernal Affairs 4x12" Box (Cold Meat Industry, Sweden), Toroidh - Europe is dead CD (Cold Spring Records, England), Toroidh - Europe is dead LP (205 Recordings, Sweden), Toroidh - Testament LP (205 Recordings, Sweden), Toroidh - split with Solaris 10" (Eldritch Music, Russia)

...and more is planned but still a secret...

[www.205recordings.com](http://www.205recordings.com)

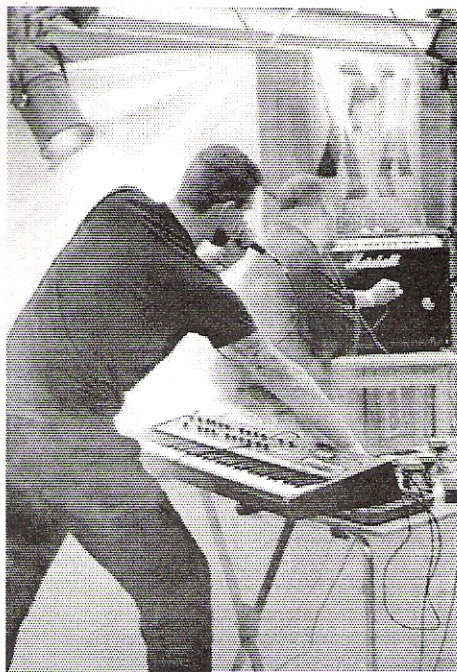


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# DEUTSCH

There is no doubt about it, Deutsch Nepal must be one of the most prominent and respected acts in the Swedish industrial scene, and internationally the respect isn't of a less volume either. Although the quality of the actual recorded works and live performances is what makes Deutsch Nepal really a noteworthy act, Lina Baby Doll, the man behind it all hasn't been left unnoted either. After a few years of silence in terms of releases, Deutsch Nepal and Lina Baby Doll are coming back with a vengeance, the latter presenting his current surge of inspiration through several new releases from a selection of different projects, such as Bocksholm and Janitor. The interview was conducted during the winter of 2001-02.

In some interview, you stated that apart from the music, Deutsch Nepal doesn't contain any specific concepts or greater meanings. How conscious and aware person are you in general?

"Not really sure what you mean with this question but I seldom response on questions about the political aim of Deutsch Nepal... mainly because there is no such... (I hope). Also I don't believe in the marriage between music and politics. I think it's one of the most familiar myth, that only because you made a CD or tape you should have all the answers about what should be done to make the world a better place... I think it's therefore I made the world a little bit better for them.

But there is also other reasons... but I don't know why I should share the philosophy of Deutsch Nepal to others... It's kind of abstract..."

Well, I knew that you're not too enthusiastic to talk about any politics or deeper philosophies behind Deutsch Nepal, so I was more referring to you personally. How conscious and aware person are you as an individual? It seems that you have been travelling quite a lot around and about, so I'd assume you've seen all sorts of things, thus do you have the tendency to observe your surroundings and the things happening around it?

"It's hard for me to split myself with Deutsch Nepal. But I'm not sure if it's me or people in general that are strange or stupid... but I think the world dwells in kind of dualistic mess supposedly coming of christian tradition, things are described as black or white, good or evil... and the reality is totally grey... and it seems like people can't understand that. So the result is simplification, something ugly in my eyes... I think that both the world and the human being is more complex. But as no one anyway would understand where I stand and what I mean I can't see any reason to say the word... that would make it more easy for people to break through the surface of Deutsch Nepal... however what's wrong with a silent siege. One thing is for sure I won't let my image of reality rest on a pillar built by some fairytale king in Egypt."

There are several rumours and stories told about Deutsch Nepal's live appearances. I

believe your latest tour was with Der Blutharsch and Anenzephalia, the people behind both apparently being your very good friends. How was this tour and are there any nasty stories you'd like to tell us?

"Haha... mainly it's all lies and sagas but... I had a cleaning woman with only one leg waking me up in my room in Checkia, Albin had a sado-masochistic relationship with a night porter in Italy, I had a vibrator big as a barstole on stage in London... that transported me over the stage... it's in reality a bit boring to travel around so in the end your reality slowly start to change into a kind of surrealistic state..."

On the aforementioned tour, I've understood that mostly because of the controversy surrounding Der Blutharsch, some of the events had been cancelled. Being on tour, how were the reactions among the bands regarding these news of yet another show cancelled? How do you feel in general about this sort of paranoia on behalf of the organisers?

"It's no big problem but it seems like Albin made some people mad as there is cancelled shows... I wonder what he did because I have tried to for several years but got no reaction... however there is some threats, but not against the band but the people working in the bar, by the door, or in the office of the clubs (?), I wonder what these people done to deserve this? For us it's just an extra free day to do something nice with. Visit a concentration camp with a bottle of champagne or something..."

So, which concentration camp did you visit? By the way, how important is it for you to have enough time on tours to visit places other than the clubs you're playing at?

"We've been in Maathausen twice, Dachau and TeresinStadt... there might be more... the free time make it worth going around otherwise it would be uninteresting to travel at all... no one of us do this for the money... as people might understand, we will never get rich from the music we do."

The Swedish industrial scene has lately gained an entire new generation of bands – a craze which more or less was started by the Estheticks of Cruelty compilation on

Cold Meat Industry. How do you feel about these new bands and are there perhaps any specific bands that have already become your favourites?

"There have always been a lot of bands in Sweden but lately they started to sound great, that's a difference... though I'm not that fond of the Estheticks of Cruelty compilation I think it's great there is a new generation of industrial projects, I like Institut, IRM, Blod and Proiekt Hat + some others. It's good there are some new people as both me and Roger are old and tired... and soon Roger will open his pensionat for retired (& retarded) industrialist. The old generation has to take one step back and kill some dogs in Mjölby by the Black River bench."

You don't think Roger's sudden interest in new Swedish acts has nothing to do with the fact that he's getting old and wants to surround himself with some 'new flesh'?

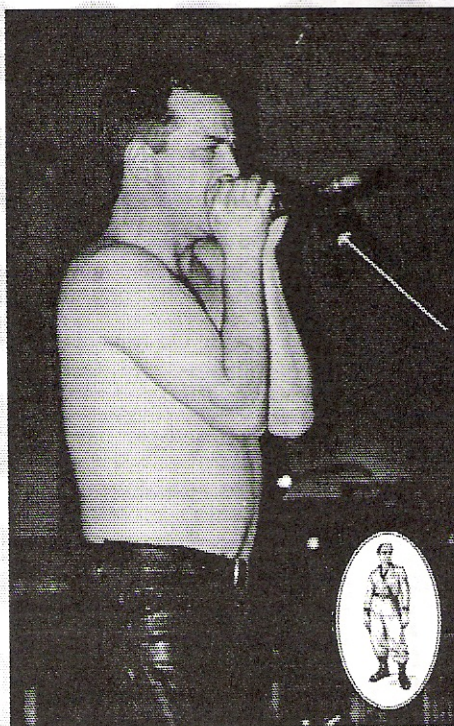
"Well he like young people, that dirty old man, so maybe there is some truth in it... and now when I'm not there tip-toeing around in high heels maybe he need some chicks also... it was really hard to work there I tell you... huu."

These days it's pretty easy to stumble upon the industrial scene via coverage in the metal press and reasonably well distributed records in general. When was your first encounter with industrial sounds and what sort of music had you been interested in prior to that?

"My first experience with industrial music was a tape with collected Throbbing Gristles material that a friend recorded for me, I was a bit shocked at first, but started to enjoy it more and more. But the step wasn't that big as I was a totally committed Crass-fan before and that label did some nice releases which was very close to industrial music... At that time it was very hard to find any music of that kind and normally you exchanged music cassettes with both your own material and released records by other groups. Sometimes you released some material and homecopied it... if you where happy you could sell 10 or 15 copies...wow..."

Deutsch Nepal and Janitor are very rare industrial acts in the

sense that they've done cover songs, and what makes them even more rare are the choices of which songs they've chosen to make versions of, including some kraut rock stuff as well as some other psychedelic rock tunes. Could you tell me





**a bit why you've chosen those particular songs?**

"I guess it might be that we starting to get old and have a lot of different, musical remains in our pockets... Both me and Benny, used to have a total interest for music of all styles, there is a lot of tracks and old projects that deserve not to be forgotten so we bring them back to an audience that could be interested, I mean the distance between some kraut rock and industrial projects is not that far, also the both movement have a lot in common in other ways. Both are kind of musical outcasts cultures living without the commercial interests. The biggest difference might be the dress code and the length of the hair... but who cares about such earthbound things..."

**Janitor's album "Richie" pays homage to Todd Haynes' film, "Poison". I don't think a lot of people have seen this film, myself**

**included, so could you perhaps tell me a bit of what it's about and what made it so important in terms of the Janitor project?**

"Poison is a collage film about a boys life from birth, to when he 5 year old, flies out thru the window after killing his father, further to a boyschool where he get kicked around and spit at by the others, into a prison where he survive like the "mistress" to the other prisoners and in the end he dies as a mad scientist that invent an antidote against sexuality, but distracted by his hysterical college he drinks too much of it and get leprosy and an enormous urge to fuck... well, that is what I think it was all about anyway... However as we recorded this LP we used to get drunk and rent this movie to make it come up on the top 10 list in the video store so that more people could see it... hehe... in the end the movie got stolen and we had to do some music instead... it became "Richie"."

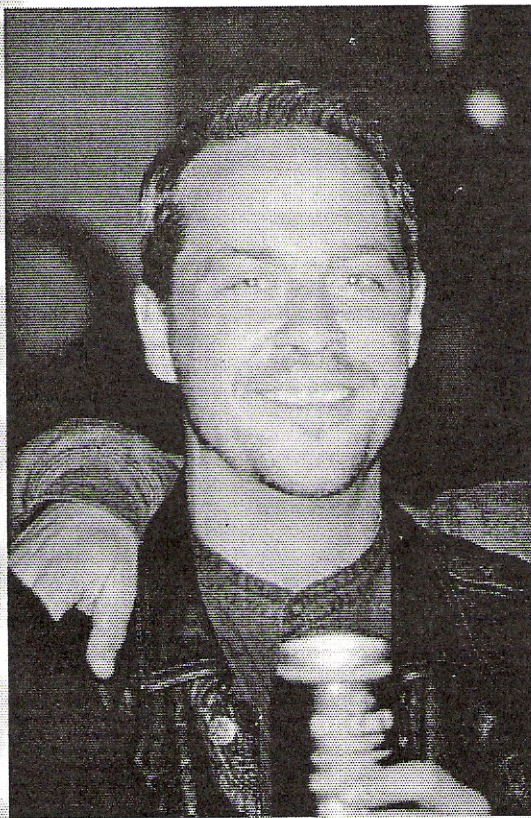
**Bocksholm is the latest collaborative project of yours, this time also involving Peter Andersson of Raison d'Être. How did this project come about? It obviously deals with the marks your old home town Boxholm has left on you both and apparently you're using some sound material from Boxholm as well?**

"Yes, we decided to put some daggers in the

back of our old hometown... expressing the degenerating influence it had on us during our young age... all soundmaterial was collected in that awful village and includes cows pissing and me driving with my moped through the woods...

+ more. The Cd which was the result will be released on Tesco Organisation in some months.. the delay of this release was my fault as I continuously was drinking all the money, Peter send to me for the release, away.

**Deutsch Nepal has been rather silent these past few years, a part from the touring and the final part of the**



**Silence trilogy. Is this a sign of general lack of enthusiasm towards making new material or is it just a case of good old boredom?**

"I don't find it so important to do releases that have nothing new to present.. I take the time I need to find a new way of sounding before I release anything... there are so many groups around repeating themselves again and again...and again. I want every release to stand by itself not being appreciated because of something I released before..."

**The Silence Trilogy was a six year project. Looking back on the three parts, do you think you succeeded in making them a whole? Could you also explain a bit of what this trilogy was all about?**

"The Trilogy was about the right to have nothing to say about anything... a silent siege ..as a statement.."

**Old Europa Cafe is apparently releasing a new Deutsch Nepal CD entitled "A Silent Siege" during this spring, and it has been said that it's a kind of a closure for the Silence tape trilogy. What kind of material does this CD include? Is there lots of new material or is it mostly just tracks from the Silence tapes?**

"A silent Siege" contains mainly new tracks but also some excerpts from the Silence Trilogy. I wanted to do a closure for this tapeserie, and also I wanted to move forward with the development of the Deutsch Nepal sound so this is again totally different release from what was before. More trashy and aggressive, harsher ..."

**You also run Der Deutsch Nepalische Generalstab, a webzine of sorts. What sort of plans do you have for developing the website further?**

"I don't know really ...sometimes I'm very enthusiastic about it and update it daily ..then there is periods when I don't touch it for months.. I only make it as a hobby and can't give it too much time... still I hope it can provide some information to people interested in what I am doing..."

**Janitor is also about to release a new album via Tesco Organisation. What could you tell us about this release? Does it differ much from the "Richie" LP? I don't suppose you were sober this time...?**

"Hmm I'm sorry to tell you that this time we were caught in the middle of nowhere in the swedish woods. So we really had to plan our drinkinghabits.. but then also we got some material made that was maybe more conscious. The who heard the "Richie"-LP know that it was poluted by heavy clouds of alcohol and deleria. The new CD is titled "...receiving a flower on Mother's Day.." and it might be so, that we want to show our more maternal and adult sides. However the sound is very variated ranging from Futuristic Soundscapes to catchy Alien-Punkadelia...(whatever that is???) And I guess that most people could pick a sweet from this bon-bon-bag. This is as always a documentation of our sessions since some years back and therefore one might not expect to find any clear red line."

**Also, the long-awaited Bocksholm debut CD was released some time ago. Do you already have new plans for this project? Are you planning on making any future releases as hostile towards Boxholm as the debut?**

"We hoped that this would be enough to wipe that place from the earth and it just been out for a month so we can't expect any results yet... if not we sure will have some more powder to put on the fire...hehe if not we wouldn't back out for some live actions."

**You have apparently also done some collaboration with Albin Julius for the latest Der Blutharsch album "When All Else Fails!". Could you tell a bit more about this? Which track do you appear on?**

"I did some country-western singing on track 12... It's kind of onanistic cowboysong ...you know when a lone cowboy been out there for too long he turn introvert and thoughtful ...things start to happen in his brain... he become someone else, someone very friendly, erotic to himself."

# N E P A L



**Control isn't a very old band. When did you start and what were the reasons and motivations?**

-I started Control in 1997. After listening to Power Electronics for many years, I decided to do my own version of it. I know that Control's sound is not completely original, but I use this project as a release for the hatred I have towards worthless humans.

**At first, to me the name Control sounded like a political name, but there don't seem to be any political statements in Control, so I assume the meaning is something else. Sexual?**

-I am an obsessive person, as well as a control freak. I chose the name because it fits with the sadistic themes I like to deal with.

**Do you have some favorite themes/scenarios, or targets for your hate/disgust?**

-I like to deal with sadistic torture, domination and abduction. My hatred would be towards worthless humans, who do not try to better themselves. People who are walking around wasting air, waiting to die. These kind of people make me sick and it would be enjoyable to end their existence.

**Power electronics groups often address their hatred almost solely towards the female gender. I see only female pictures in Control covers. Does death and abuse and also hatred have some sexual meaning as it's mainly directed towards women? Are men only worth of a bullet and not worth of having much of... hmmm... fun with?**

-I believe everyone is equally worthless. My sexual attraction is women. This is why I use the pictures that I do. I find pleasure in their pain. Men that serve no purpose, need to die but I don't find men attractive, so I don't want to abuse them. I do find humor in watching them die.

**Your CD includes a song "Streetcleaner". I'm curious to know what it talks about? Junkie whores? Do you have personal experiences to boost the hatred or is**

**with more people or are you looking for a place that would release everything that you do?**

-The CD on Black Plague was a one CD deal. I wouldn't mind working with them again. I like to work with different labels, but it would be nice, to have more than one release on the same label.

**Control is quite close to the so called "American power electronics sound", thick and very heavy electronic noise walls and misogynist/violent content. Do you feel there is much in common with Control and other power electronics groups from USA?**

-I used to be in the band Deathpile. I feel that some of my earliest recordings did have a similar feel. Since then I have tried to make Control have it's own sound. All though I would agree with you in that American power electronics does have a certain sound.

**I assume Deathpile is "J. Canady's band", so have you been just playing in the band or did you create stuff for Deathpile? How was that experience, does a full line-up band differ much from doing a solo project?**

-I created half of the music for the shows that I played. The last show, that I did, I did some vocals as well as half of the music. It was a great experience being a part of Deathpile. Jon is a close friend of mine. Since I didn't play on any of the albums, just live performances, the only difference between full line-up and solo would be the number of things you have to do simultaneously.

**Have you played in any other projects/bands before? -Nothing worth mentioning.**

**What kind of equipment do you use for creating sound?**

-I use both analog and digital keyboards, sampler and various effects. I don't care what kind of equipment it takes as long as the sound comes out the way I want.

**Will the future sound of Control remain the same? Do you have any plans to add any new "dimensions" to**

**The videos you are using, do they serve "shock" purposes when showed live or are they directed to people with similar tastes as yours? I think there are plenty of people in the noise/electronics scene who do not enjoy such material, but find it shocking or obscene.**

-I use this sort of visual because this what I would like to be watching while I listen to the music. I am sure this would be directed towards like minded people. I didn't realize that so many people into noise, don't really appreciate this kind of visuals until I played Troniksfest, in San Francisco, CA. During my performance three quarters of the audience left, do to the video I showed.

**What kind of video was it?**

-I showed part of a scene from Bushido (Japanese Bondage video) and a scene with a Japanese couple having sex in cow guts.

**Do you select videos that fit precisely to the theme of the track which is being played, or are they just a mix of videos that fit to Control in general?**

-They have been a collection of scenes I put together from my videos, that fit with Control themes.

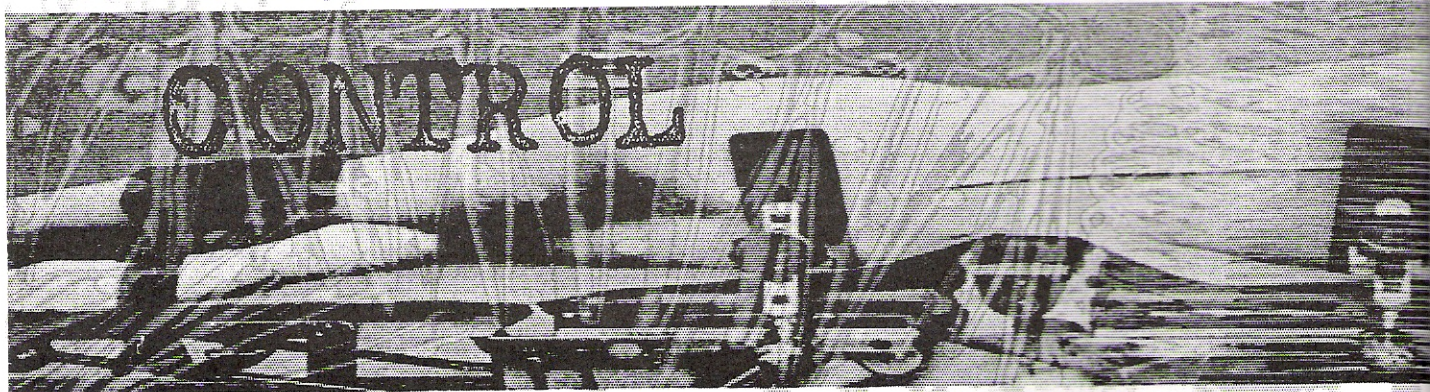
**Are you a collector of this kind of material?**

-Yes and I am always looking for extreme videos, that I don't already own.

**Is there anything that you have found utterly disgusting or shocking, even impossible to watch? Do you think such material could exist?**

-No, but if it does exist, I would like to watch it.

**What are the things that make bondage/humiliation/S/M interesting for you? Do you view it as sexual behavior among others or more as a focus on degrading, nonconsensual & violent side? What is your personal relationship with these subjects... interest, practice,...?**



**the existence of such things alone enough?**

-I do have a past with a woman who, if there is such a thing as a junkie, or as I see it just worthless human garbage. Addiction or not they all need to die.

**I think you got record deals very early. I remember when you wrote and told me you would send me a tape of some unreleased work you did, but soon I got news that you have a debut CD coming. How did it happen?**

-I was in Maryland with Michael Hensley of Yen Pox / Blood Box. I took him to drop off the new Yen Pox album off to Jason Mantis in person. That is where I met Butch Clough, at that time, head of Black Plague. Michael told both of them about my Power Electronics project. Butch expressed interest in hearing my work. Months later when I finished the album, I sent him a CDR of it, to get his opinion. He called me right after he listened to it and told me he wanted to release it on Black Plague. So before I actually looked for a label, I received an offer.

**I heard some people have been offended or the label had problems because of the artwork on your debut CD. They have been designed by someone other than you, so what are your own thoughts about it?**

-I am very happy with the way the artwork turned out. I chose most of the pictures myself. My friend Michael said he had a few images that I might want to use. I send him what I had gathered and between the two of us we came up with a basic concept. This is where Scott Candey of Crionic Mind stepped in and did his magic with them. He also added some images to the artwork. The end result is what you see. A few people at Black Plague had a few problems with the artwork. I told them I didn't want to change anything and eventually, everything worked out fine. It was a small problem and I still have a good relationship with Malignant / Black Plague.

**Does Black Plague have interest in releasing more Control in the future or was it a one CD deal? When the next album comes, it means that each release has been on a different label. Is it good for you to work**

**your sound?**

-Every release I have, I have tried to create a slightly different sound. I have added a few different pieces of gear and most recently started to create structure with some of the sound. I am not saying all of the sounds will be in a pattern. I create some sounds and spontaneously record them, while others will be placed in a certain arrangement. I feel this will add a new dimension to Control.

**Unlike many USA groups, the vocals in Control are almost buried under a wall of sound. Is it intentional not to let vocals and lyrics take too much attention from the music itself? How much weight do you put on the lyrics? Do you have intentions in printing the lyrics?**

-I do tend to bury my vocals in the mix. Sometimes I don't want them to take away from the music. I just finished a comp. track and the vocals are louder, so it just depends on what I feel sounds good. I take time to write my lyrics. I don't just push record and start yelling. All though, I sometimes do go off on a tangent. The lyric for the 7" on LSDO were supposed to be printed. There are some of the lyrics printed on the inside circle, on one side, of the 7".

**Do you have any specific influences in your lyric writing style? Are they like words directly from your mouth, statements of hatred or descriptions/"stories"?**

-I have no specific influences to my writing style. The lyrics themselves are from my own thought process. They deal with my hatred towards others.

**Do you play live or use background tapes? What kind of live shows do you do?**

-I have performed live a couple of times. I try to play as much of the music live as I can. Doing the music and the vocals at the same time is difficult to pull off myself. I usually have a recorder that has pre-recorded sounds on it playing underneath what I am playing live. I use harsh video to accompany the music. The videos differs between bondage, humiliation and death. It just depends on what I would like to see when I listen to the music. It will usually be something extreme.

-The thing that I enjoy the most would be having such an intense control over someone and to make them do exactly what you want. I also really enjoy seeing how much abuse someone can take. I view them as both a sexual element as well as a degrading violent side. I wouldn't watch these type of videos, if I was not interested in them. As far as actually restraining someone and beating them, I am very into this sort of practice. Most of the girls I have been with have, sooner or later, agreed to be tied up and beaten.

**They agreed to be tied up and beaten, therefore a consensual sex act. Would it be more pleasurable to commit nonconsensual acts? Or does practice itself have enough importance that the "victim's" point of view (whether she wants it or doesn't) is not essential? Or is the method of abuse unimportant and only the victim's feelings of humiliation and degradation essential?**

-I enjoy this sort of practice. I want to get them to sense fear and that they are not in control of what is going to happen. The method of abuse is always important, but degradation and humiliation also play a role.

**How important for you is the content in music, lyrics, themes & visuals? Are you interested in noise when it is only sound art?**

-I feel that having all of these elements adds to the music. You can really get your point across to the listener. I find all of these things very important. I do own noise albums that don't have any themes, to go along with the sound. I also enjoy this type of music as well.

**Does the place you live serve as any kind of influence for your work? How far do you need to go "sightseeing" human garbage?**

-Every city that I have ever lived in has served as fuel towards my hatred of humans. Everywhere I look there is at least someone who needs to die.

THE END



# FACIALMESS

**Hi Kenny, what's the latest news about Facialmess? Any new releases in the pipeline you wanna talk about?**

I've been pretty quiet this year to be honest... done a few shows here and there, and a couple of releases. Most recent releases are a CD on Self Abuse, and a split CD with Gully Connector, up next is a split CD with Sickmess, and a 3 way CD with Kazumoto Endo and Goat. Both of those have been recorded and I'm very pleased with the outcome. Next things I'm working on is a CD on Tim/Stimbox's new label, and a cassette for Crucial Blast.

**Who is the guy behind Facialmess? Introduce yourself...**

Not too much to say here, I'm originally from England, moved to Japan 6 years ago, I run a branch of an English school company. I'm married with one 2 year old daughter. I like noise and various other musics, football, reading, drinking, smoking, nothing too special.

**You've into making noise quite a while now...during these years, how do you feel your sound has progressed? What equipment were used in the old days and what are you using nowadays?**

In the old days my set up was very simple, just a mic, distortion pedal, delay and equalizer, very simple noise... I was really into acts like Extreme Hair Stench, Tracy Lords Loves Noise, Sonic Disorder etc, I wasn't so serious about it really, but I started adding more pedals, theremins, samplers, turntables, analog synths, upgrading my recording capabilities and became much more serious about it. I think my noise has progressed as thus, early recordings were very static, then heavy theremin based stuff, onto more layered harshness, followed by a more dynamic feeling, onto very quick cut ups... Which is what I continue to do now.

**What are your feelings toward computer generated noise? Is it capable of capturing the really harsh sounds?**

To be honest, I'm not the biggest fan of computer generated noise, I like a lot of computer music, Kid 606 etc, but for noise, pedal based stuff just sounds better to these ears. I think a computer can be a good tool, and have used one myself at home, but for live performances a table full of pedals just sounds fuller, more depth. Although it's such a pain to travel with a couple of cases of effects pedals and whatever, so I do see the attraction in that respect.

**What aims and goals did you have when you started Facialmess? Have they changed during the years?**

I think it has, when I started I just wanted to make the heaviest, ugliest sound around...to be extreme man... it's not really like that now, I still love really heavy fucking noise, but I want to give the listener a variety of emotions, as good noise gives me, anger, excitement, bliss. I don't really want to pummel the listener anymore with 45 mins of amps on 11 relentless harshness, we have the Incapacitants for that.

**Noise for the sake of noise... or is there a deeper meaning to the audiomass Facialmess cranks out? What influences your sound/noise and what keeps your will strong to continue recording harsh noise?**

Influences to keep recording? Just that I enjoy doing it, and if there are labels willing to put it out then that's cool... There isn't any deeper meaning I'm trying to convey, most of my titles I use are markers of things happening in my life, so I can remember recording them. Noise for noise sake? Maybe it is, I just like making sounds I like to listen to and that is justification enough.

**Are you active in other projects besides Facialmess? Maybe some more musical ones, or it just noise that lies in your interest, from a musical perspective?**

The only other project I'm really involved in now is Kenpei-Tai which is myself and Gully Connector doing an Incapacitants thing... I've been in a number of other bands, but don't really have the time now, and being in a band is a lot of hassle... too much compromise. As far as musical interest goes, not just noise, I love many forms of music, avant rock, various electronic stuff, some punk/metal stuff, some jazz. I just see noise as another genre and it just so happens that it's the one I work in.

**Japan seems to be the noise-Mecca in some peoples eyes... Is this just a hype or is the noise scene that truly amazing over there? Maybe it's just that the grass seems greener on the other side... What's the scene like in your eyes?**

Around Tokyo, where I live it's true there are quite a few noise artists and the scene kind of supports itself, so there are quite a few shows and some amazing artists, but it's the same 20-30 people who turn up at the shows. I don't really know about other countries, it seems that there are pockets of great activity in the States with some truly great artists, and some areas of Europe are also cool. I think the noise mecca thing comes from the '80s with Merzbow, Incapacitants, Hijokaidan, K2, Hanatarashi etc., etc. and all the other big names... But I don't think Japan is that different from anywhere else now.

**Any noisers you'd wish to work with in the future? If so, why?**

I'm interested in working with anyone who I find interesting... Not just restricted to the noise genre either.

**How big a role has noise in your life? Has it ceased or increased during the years? For how long do you think you will be recording stuff before you call it quits?**

Since my daughter was born, the time available to concentrate on noise has lessened, but it still plays a significant role, I still spend a substantial amount of money on equipment etc, also I have a lot of good friends related to noise... When will I quit recording? I have no idea, when I become bored I guess, but I really can't foresee a time when I don't get excited by twiddling knobs.

**What kind of feedback have you gotten from the outputs of Facialmess? Are your parents into your stuff, any nice reviews from them?**

My parents don't really understand, but they don't expect to like anything musical I do since high school grind/punk bands I was in... Within the noise community feedback has been very good, I'm sure I've had a couple of bad reviews, but a lot of glowing ones too. It's always nice to be complemented, and I'm always interested in people's opinions of my work, but I do appreciate honesty, but, basically the reason I do it is for fun, the whole process of experimenting, recording, editing, listening to the finished product is what I enjoy... Other people's opinions are of less importance.

**What bands/artists/writers are you into at the moment?**

Many. Off the top of my head, Sigur Ros, Faust, Pink Floyd, Merzbow, Sickmess, Masson, Can, Miles Davis, Tortoise, Jazzkammer, Gully Connector, Gasoline, Pain, Boards of Canada, Radiohead, Air, Magma, Soft Machine, Robert Wyatt, Scott Jenerik, Kazumoto Endo, Billy, Henry Cow, Zipper Spy, Bastard Noise, Stimbox, Spastic Colon, Amon Düül, Neu!, Sebastian Telier... many, many more.

**Elitism within the noise scene and artists being pretentious as fuck... What's your thought upon these issues?**

I think there are 2 sides to this... I do believe that there are some artists, labels out there who don't take what they do that seriously, and I don't like trading with something that I have put a lot of effort into for half hearted rubbish, similarly with labels who put out badly mastered releases. I have been a victim of laziness a few times where I have sent away a master only for the final release to be half the track I wanted it to be due to bad mastering... If that sounds elitist, maybe I'm guilty.

However I know that it can be frustrating for a new artist making quality work trying to get heard in a flooded market, but I do believe quality material will eventually get heard, it might take a while, but anyone that is serious about what they are creating won't mind that too much.

**Had any bump-ins with people over these matters?**

Not at all... I seem to be on good terms with the people who tend to be very opinionated in these matters.

**How do experience making noise live contrary to studio recording? When recording, do do any overdubs?**

It's such a different medium, a live performance is a one shot deal, with superior volume and an immediate larger audience... My performances tend to be shortish, very harsh, fast paced and loud... Lots of fun really... Recordings are things that last and will be listened to without the visual aspect, so more care is taken about the depth of sound, dynamics etc... I use many overdubs, edits, cut ups... Some of my releases are made up of fragments of sound that were recorded a few years apart. It takes a lot more skill to put together an interesting piece of recorded noise, than screaming through a chain of effects pedals at deafening volume to bunch a drunk noisehead.

**How do you perform live? Describe a typical Facialmess live show...**

As above really, I use a drum machine, analog synth, contact mics, vocal mic, sampler, all put through various effects and mixed together. I ideally use 4 amps, all hopefully run through a PA. I usually jump around a little, play for around 10-15 mins and generally have a good time, other people tend to enjoy it too.

**Since you released plenty of records/tapes and stuff, I have to ask you, what is your own favourite work and what outputs would you like to recommend to folks who've never heard Facialmess before?**

I guess the new "3 New Songs" CD on Self Abuse is a good start... I also like the "Madcap Barely Smiles" tape on Spite... the Facialmess/Hospital split CD on Noisebludgeon, the Sore Throat/Bizarre Uporot/Facialmess 7, the Facialmess/Bastard Noise collab track on their last CD, the upcoming Kazumoto Endo/Goat/Facialmess 3 way CD on Philosophy Shop contains my best work to date though.

**That's it... any last comments?**

Not so much to add... Really, just thanks for the interview.

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# STIMBOX



**Introduce yourself and Stimbox...**

Hi, I'm Tim Oliveira and I've been recording as STIMBOX since 1994. In that time I've performed around 25 times and have had around 38 releases not including compilation appearances.

**Tim, you have about 75 pedals... you must be a pedajunkie, or what? How long have you been having this addiction? Make a top 5 of your favorite pedals and some kind words about them...**

I've got quite a few pedals. I've been hooked since 1994, but my collection really grew only within the last year when I was working full-time and I had the disposable income to feed my addiction. My top five pedals:  
1) DOD FX 25 Envelope filter - Nice severe filter sweeps.  
2) DOD FX 69 Grunge - Silly name but a great distortion.  
3) Boss PS-2 Pitchshifter/Delay - Very versatile and tweakable.  
4) Frostwave "The Resonator" - Brutal resonant filter action.  
5) DOD DFX 9 Digital Delay - Nice delay with endless repeat function.

**How many pedals you actually use when doing a typical Stimbox recording, and what other equipment are you using? Any favorite kind of source sounds you're hooked on?**

Typically I use anywhere from 5 to 15 pedals when recording or performing. I also use a 4-channel mixer for live stuff and a Tascam 4 track for recording. Recently, I upgraded to Emagic's Logic Audio for editing, mixing, post recording processing, and mastering.

My favorite sound source is feedback, I don't really use any other unless a recording has a particular theme and then I'll use sources related to the theme.

**Many noisers come from different musical backgrounds, like punk/industrial/freejazz etc. What's yours and what made you attracted to noise? What got you involved?**

I have pretty diverse musical tastes and influences. I like things at the extremes: either really heavy, deep stuff or really poppy and catchy. I listen to a lot of different styles of music.

I was in jr. high school when I became interested in music. My first instrument was drums. I learned from an old jazzman. I took lessons for about a year then sold my kit and bought a guitar and amp. At the time, I was into heavy metal and other dinosaur rock. In high school I was in a HC/Punk band that played a few shows. After graduation, I played in a few other bands that went nowhere. My first "noise" recording was in 1988 or 89. One of my band mates had a class project that he was doing for a death and dying psychology class. We took this poem about dying and set it to the most harsh doom and gloom sounding stuff that we could think of. I wonder if that recording is still around... After that, I never really recorded anything noise-like until about 1993, when I started hanging out with Bob Scott from Xome, and went to my first noise show, Hijokaidan. After that show I was hooked... I've always liked music with noisy elements, noise just took all of the music out of it and left the noisy elements. There is something about it that strikes a nerve. It's raw, primal, and exciting.

**How would you best describe Stimbox to someone who never heard of you before?**

I'm not much of a noise evangelist so I pretty much avoid talking about what I do with people who aren't familiar with noise. My standard response is that I make electronic music. I hate having to explain what I do to normal folks. If someone is familiar with noise I'll tell them I do harsh noise in the vein of Merzbow.

**You've been participating in projects like O.V.M.N., with Joseph of Macronympha, and AUM with Deathquad. Are you pleased/satisfied with these works? Will we see any new spin-off projects from Stimbox?**

It's been a while since I participated in Macronympha or any of the Macro side projects. I mostly contributed raw sounds that Joe would incorporate into the various recordings. The only Macro release that I actually mixed was a track on the K2/Macronympha LP. I was always pleased with the results of Joe's work. He's really good at what he does.

I participated more in the AUM collaboration. I did the recording and final mix. I still think that it's a good track, one of the better things that Deathquad's done. I don't really have any plans for any spin-off projects, but you never know when something will come up. I would prefer to put my energy into STIMBOX.

**You and Bob from Xome recently launched the site Harshnoise.com. What motivated you to start it and how do you think it will grow in the future? Any new features planned?**

Yep, at the end of June 2001 we launched the site. Bob did all of the programming and I did mostly data entry. We were inspired by other effect pedal review sites and thought that it would be cool to have one for the noise community. Right now it's just a review site but hopefully we will expand it to sell used gear and other noise related items. We got the domain name for noisemp3.com but haven't started developing that site yet.

**I guess many noisers have mp3's up on the net. Has the internet been a useful source to promote**

**Stimbox and your other activities? Have you gotten any feedback on the mp3's you've put up?**

It's a lot easier to promote things online. Before I got connected, it was tough to get my sounds out there. I've pretty much given up on promoting my stuff via the U.S. Mail because I tend to be pretty lazy about writing letters and sending out demos. It took me a while to warm up to distributing mp3 of my stuff. I guess it was because it excluded a large number of people, those without internet access. I started out putting out of print STIMBOX tracks up on mp3.com and I did the featured noise radio programming for them as a volunteer. I got pretty good exposure and response there and met a lot of cool people. I recently pulled most of my stuff off of mp3.com because of their lack of quality control with regards to genre definitions. They let anyone upload anything and specify the genre. This led the noise section there to be over run with crap that wasn't even remotely noise. Then they stopped having volunteers do the featured programming, but the final straw was the Premium Artist program where they wanted you to pay them to get "preferred" access to their features. After that I moved my stuff to ampcast where they are a little more independent artist friendly. Shortly after that ampcast started charging for their services too. I haven't seen much of a response from having my stuff up at ampcast so I'll probably pull my stuff from ampcast when my subscription expires. Hopefully by then, Bob and I will have noisemp3.com up and running.

**You also run a label, Hebi Like A Snake (HLAS). How's that going? Have you encountered any major hassles, rip-offs or any other difficulties with the distribution of your releases?**

I used to run HLAS. I stopped running the label a few years ago. It just got to be too much of a hassle trying to manufacture and distribute cassette only releases to people who would much rather listen to noise on CD. I released the STIMBOX/A.U.M./deathquad: "Enjoy Happiness" CD on HLAS and made the mistake of getting 1000 copies manufactured. Getting distribution for that was a pain in the ass. I still have around 500 copies of that release sitting in storage. I never had problem with getting ripped off because I only dealt with reputable people who were recommended to me by people I trust.

**Do you have any words of advice to people thinking about starting a label?**

If I were to do it again, I would do releases in small batches of professionally duplicated CDs with silkscreened printing on the disc, none of that blank bulk CD or stick on label stuff. Use quality control when deciding what to release, i.e. don't release a flood of mediocre noise releases, only release good solid harsh noise stuff.

**Noise has now attracted big labels like Release/Relapse... Is this a positive thing, or do you have problems with this?**

I think it was a positive thing at the time as they had a pretty wide reach and introduced noise to a wider audience. Too bad they stopped releasing good harsh noise after Bill Y. left. I don't see any other big label filling the void left by Relapse.

**Which records have lately been spinning on your stereo? Any new noisers you wanna put the spotlight on?**

1) Sickmess - "Another Lamb to the Slaughter": Absolutely the best thing I've heard in a long time.  
2) Kazumoto Endo - "While You Were Out": A great retrospective of his excellent works that were previously only available on 7"ers.  
3) Richard Ramirez/Flatline Construct/Purulent - "A Collaboration": Great solid harsh noise.  
4) Xome - "Party": Nice dense harsh noise.  
5) Merzbow - Various new releases. All pretty disappointing. He made a big mistake switching over to a crapnot. The sound is really flat, linear and undynamic when compared to his earlier harsh noise releases.

I really haven't heard any new artists lately.

**You've played some shows in Japan with some well known noise acts... It must have been a great experience?**

I've played twice in Japan. Both shows were really good. It was nice to meet and play with all of those people. Hopefully I'll be playing there again soon.

**Stimbox has always been a one man operation, right? What are the advantages and disadvantages of working this way? Ever thought of bringing in another member or two?**

It's mostly been a solo project. I had my friend Thad perform with me on a few occasions to add a different sonic element to the live sound. It was pretty successful. However, I prefer to keep STIMBOX a solo thing in the studio as it allows me better control over the sound. It's also easier to record solo since I can be kind of difficult to work with...

**End this interview with some well chosen words of wisdom...**

It's not experimental music, I know what I'm doing...

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# electric gathering festival



Electric Gathering was a 1-day industrial, dark ambient and EBM festival held on the Skeppsholmen island in Stockholm on the 12.8.2001. 16 bands were playing, half of which were EBM/electro and the other half more underground artists; a bunch of Cold Meat artists and also Vidna Obmana from Belgium.

The festival area was a small park by a museum. As people flowed in it got pretty crowded and since it started raining just as the festival opened, any sheltered spaces were quickly occupied. The main stage was set up with lots of space in front of it, but the CMI stage was a bit badly placed, with a tree right in front of it.

The performances were meant to be arranged so, that the larger EBM bands and Cold Meat bands took turns in playing at their respective stages, so it was theoretically possible to see all artists if one wanted to. I decided to skip the EBM stage pretty much completely though. The first band scheduled to play was Sephiroth, who had problems with his soundcheck and was only able to start playing after the first band on the main stage, which of course affected the whole playing order.

Sephiroth made a quality performance as always, not much to look at, especially when there was not even a background movie or anything, but excellent sound. The performance was one long mix of pieces of different tracks, both Sephiroth and Ulf Söderberg material. There was quite a lot of new stuff in between as well, and I hear Sephiroth is working on a new album. The moist weather did sort of fit in with Sephiroth's tribal-ambient mood also.

The next band on the small stage was Sophia, Peter Petersson's apocalyptic project that has been very active this year. Sophia's performance had improved a bit since I last saw them in Leipzig but was still not very convincing. The only member really performing was Per Åhlund who was playing a drum and beating a piece of corrugated steel. The other members, Peter and Ia, seemed to be taking it easy on stage, smoking cigarettes and drinking beer. They played quite a lot of new songs, with Peter adding some aggressive vocals on some. It was also raining very heavily during Sophia's performance which added discomfort but also intensity to the show.

The next artists - Sanctum and The Protagonist - I did not watch very closely, as I was elsewhere eating or drinking (mostly drinking). The Protagonist also seemed to have quite a lot of new material to offer from

what I could hear. Talking about drinking, bringing my own drinks was a very good idea, although it was expressly forbidden. A glass of beer costed around fifty crowns, which is mighty expensive (you could buy a CD for the price of two beers)!

Much to my dismay one of the artists I have never seen live before, In Slaughter Natives, had cancelled.

It was replaced by Folkstorm, a noisy side project of MZ.412, which did not turn out to be a bad thing. After the soundcheck most people quickly put their earplugs on, before an old Swedish communist song started playing, soon to turn into throbbing noise and distorted screaming. The show was incredibly intense with Nordvargr (who is no small man) wading into the crowd several times, wrestling with people and even inviting a few spectators on stage to scream with him.

As the weather cleared and the sun started setting it was soon time for Ordo Rosarius Equilibrio, who are always an impressive live band, sometimes spicing it up with some S/M performance. Unfortunately the stage was too small for that this time so they just had two girls in fetish gear and white shirts sitting on velvet cushions in front of the stage. The show was

excellent as always, with Tomas' vocals supported by Fredrik Bergström's (No Festival of Light) precise drumming. Unfortunately the sound man was a bit incompetent and during the first song, "Living by the Sword, Dying by the Sword...", the vocals

could not be heard at all. When this got fixed you could only hear the vocals and drums, until finally this too got fixed. An excellent ending with "War for the Principle of Balance" and "The Perplexity of Hubris" crowned the gig and made up for the screw-ups in the beginning.

The last Cold Meat artist to perform was dark ambient guru Raison d'Être, who played mostly songs from his latest and darkest album "The Empty Hollow Unfolds" and some new material which was very much in the same vein as "The Empty Hollow...".

The Raison concert was not much to look at either, just Peter standing by his synth. I noticed there was a movie of some kind being projected on the wall beside the stage, but that was not much to look at either. So I decided to sit down, quit looking and just listen instead. I was too drunk to concentrate that much anyway.

Unfortunately for the last artist of the small stage, Vidna Obmana from Belgium, Sephiroth's delays lead to the fact the festival's headliner, Apotygma Berzerk from Norway played before Vidna Obmana, and most people just left after that, so there wasn't much of a crowd left for him. The concert sounded very good though, but I was also too tired to really focus on it. Too many concerts in too little time. Although after some more vodka I felt like a new man again but at that point I was already outside the festival...



**Karjalan Sissit** is a new project pursuing a similar musical path as *In Slaughter Natives* or *Der Blutharsch* and has just released its self-titled debut album on Cold Spring Records. The album contains slow-paced dark and epic works dealing with the theme of the Finnish Winter War. *Karjalan Sissit* is Finnish for "the Karelian Guerillas" but, interestingly enough, the project actually comes from Sweden.

**First, could you tell me a little about yourself and the background of Karjalan Sissit?**

Full name: Markus Mikael Pesonen / Born : 1974 in Eskilstuna / Sweden.

After being in different underground bands / projects for several years I became sick & tired of everything.

In '89 I discovered CMI while selling merchandise via Helvete Records (Norwegian cult store) / unfortunately things went bad & our distributors closed the whole thing in Oslo. This lead to the fall of the Swedish Helvete distribution, I just became a customer of Cold Meat Industry; as I found this scene really interesting & new at this time period of my life. Several years later I had enough cash to buy some equipment, I made three albums under the name Deprofundis but these albums became unreleased as I never found a suitable label. Got a break of something like two years and in the fall of '98 collected my thoughts around Karjalan Sissit.

**Jouni Havukainen and In Slaughter Natives, Peter Pettersson and Sophia, and now you. It seems like all Swedes making this kind of heavy and dark orchestral industrial have Finnish blood in them. Why do you think this is?**

I guess we all got that extraordinary SISU & PURE PERKELE in our veins.

**There has been quite a wave of music with military influence lately - Turbund Sturmwerk, Von Tronstahl and of course Der Blutharsch to name a few. How does Karjalan Sissit relate to this movement? What do you think about Der Blutharsch having Finnish war-time schlagers on some of his records?**

Personal taste I guess, I just write music I found interesting & enjoyable / My basic rule was to create an original source of primitive art! Concerning Albin Julius & Der Blutharsch: Great

# Karjalan



albums & ideas and I am still waiting for a reunion with The Moon Lay Hidden Beneath a Cloud.

### **Does Karjalan Sissit carry some message, ideological or otherwise?**

No, there's no such messages or whatsoever.

### **I understand you are a friend of Peter Pettersson and have recorded your album in his studio. What kind of a role has he had in the creation of Karjalan Sissit?**

Peter Pettersson is a close friend of mine, that's true / without his hard work & affection this album would not have been possible! CD 1 was produced & mastered in Erebus Odora by Peter Pettersson. He also made some arrangements & percussions for "Peracta Militia" & "Eternal War" as guest musician. I love him as a friend and all what he's about!

### **I understand that you were not quite happy with Cold Spring Records and the way they handled your album. Would you like to say a few words about them?**

Due to different circumstances such as new sleeves & masters this album got terrible delays. The factory that Cold Spring have hired haven't played their cards well, even if they got all original artworks they changed 'em & pressed these bad looking copies. I really can't blame Cold Spring for anything, they haven't been nothing but kind to me so far. Hopefully CD 1 will be re-issued soon with the original booklet.

### **I recall reading that the album is dedicated to your uncle who died fighting the Winter War in Finland. So who was this a relative of yours?**

These statements ain't true: Uno Kettunen was my grandfather. He was a sniper in the Finnish Sissi units for 5 years and survived. A very gentle man, too bad he's gone now, he would be proud over this release.

### **What does Finland and finnishness mean to you? How do you think that living in Sweden has affected your view on finnishness?**

Beautiful country & great people / Used to spend a lot of time in Ilomantsi near Joensuu back in the old days as my parents used to live there. Concerning the language: it's still viewing and will be, gotta be loyal to Karjala...jumalauta!

### **What does the future of Karjalan Sissit look like?**

I'm working on a new extraordinary album to be released in the fall of 2002. A direct reflection to today's bastard society & this hell we're living in. The recordings will take place in Erebus Odora this upcoming spring.

### **Any final comments?**

Thank you for support, for latest updates on Karjalan Sissit, check the following: [medlem.nu/tripodnet.karjalansissit](http://medlem.nu/tripodnet.karjalansissit)

Karjalan Sissit merchandise available through: [www.erebusodora.com](http://www.erebusodora.com)

In order to contact Karjalan Sissit, write to: [KarjalanSissit@hotmail.com](mailto:KarjalanSissit@hotmail.com)  
Label: [www.coldspring.co.uk](http://www.coldspring.co.uk)

# Sissit

# ROTTEN PIECE

Since moving to Texas two years ago, I have been exposed to one of the finest noise communities in the United States. Houston, Texas is a sprawling megapolis that is home to NASA, ZZ Top, and what I like to call the Sound Exchange Noise Cabal. This small record store is the epicenter of a mighty noise empire that includes Black Leather Jesus, T.E.F., Concrete Violin, and Rotten Piece. I have witnessed Rotten Piece on stage and each time it is always something new. Never content to rest on past laurels and accomplishments this dynamic wife/husband duo push sound exploration into areas unknown. Sometimes they are painfully loud, other times it seems like the sound is an uncarved block that they manipulate into twisted audio rorschach tests. Combining mixed media, sound exploration and healthy down to earth Texas attitude, Rotten Piece is everything great about the Houston Noise Community. Hopefully this interview will give you a push in the right direction for finding more out about this amazing band.

### **Lets start with the names, and instruments.**

-Shaun Kelly and Carol Kelly. Things we've used to make sounds in the past include: photo theremin, stick cello, electric branch trimmer, electric shovel, 2x4 guitar, broken synths, broken farfisa, bowed cymbals, horns, banjo, oscillators, tone generators, found tapes, field recordings, toys, electric bul bul, stick violin, feedback loops, voice, metal, water bottles, piano guts, bass, drums, shelves, cardboard boxes, amplified springs, prepared CDs, shortwave radio, and electric duck.

### **Could you please give a brief history of your combo, and any past bands that you have worked in, how long each combo has been doing their respective arts?**

-We've been doing Rotten Piece since '91, released 30 cassettes (many on European and Japanese labels), 2 CDs, a 7", 30 CDR's, and a shitload of comp appearances and videos. We've toured the west coast twice, and Europe once. We've also done a little soundtrack stuff.

In the past we've both been members of Turmoil in the Toybox (noise '88-'95), Ouroboros (noody psych '99-2001), Sad Pygmy (punk/psych/noise '91-98), Trillor Trash (punk '90-91), Texas Murder Speedway (noiserock 2000), 95th Eye (psych/noise/rock 2000-present), and the Defenestration Unit (free jazz '99-2001). Carol is currently a member of Linus Pauling Quartet, a heavy psych/stoner rock band and Zahava (her solo project). Shaun is a member of Filthy McNasty, a pornographic r & b group, and Kuzmatron A (solo) electronic project.

### **How do you feel that your noise reflects both of your philosophies about life?**

-We just make whatever sounds we feel like hearing. We try to do something a little different every time we play. We like to experiment, and not just plug into the same formula every time. This way we can play what we feel at the time, rather than predetermined 'songs'.

### **Do you consider noise for noise sake valid, and does your noise have to have meaning to make it more important?**

-Sure it's valid. Whether or not you like certain sounds, you bring your own meaning (or lack of meaning) to them. It's like, if a tree falls in the woods is that sound valid? Unintentional sounds are often more interesting to us than intentional ones.

### **What are your musical influences?**

-Coltrane, Dwarves, N.W.W., Tony Conrad, V.U., Hawkwind, Yoko, Whitehouse, Scratch Acid, Pain Teens, Skullflower, John Cage, Maricio Kagel, Tod Dockstader, Bill Monroe, early Floyd, Motorhead, Stooges, 13th Floor Elevators, Red Krayola, Einsturzende Neubauten, John Zorn, ethnic music from just about anywhere, Stephan Jaworzyn, Ornette Coleman, Throbbing Gristle, Clash, Sex Pistols, PIL, King Tubby, Crass, Ramones, Culturcide, Pere Ubu, Devo, Jesus Lizard, Sonic Youth, Fats Waller, Negativland, Butthole Surfers, William S. Burroughs (audio tape cut ups), Brainbombs, Frapp, Eno, S.P.K., fucked up soundtracks, muzak systems, Miles Davis, improvisation, Frank Zappa, Joy Division, Birthday Party, Hank Williams, Fela Kuti, King Crimson, Steel Pole Bath tub, novelty records, Spike Jones, Hound Dog Taylor, F.I., Big Black,

Billy Holiday, Enoch Light, Muddy Waters, Willie Dixon, The Mike Gunn, Cows, Spinal Tap, (pre-Rollins) Black Flag, D.K.'s, Raymond Scott, Kraftwerk, Fear, Bayou Pigs, Metal Machine Music, Brown Paper Dog.

### **Are there any non musical influences that you feel inspire your noise?**

-William S. Burroughs, J.G. Ballard, Robert Rauschenberg, Hubert Selby Jr., Marcel Duchamp, indian food, japanese food, marijuana, beer, traffic, weather, hatred, accidental juxtapositions of sounds and/or images, John Waters, mental illness, something weird videos, machine sounds, damaged electronics, depression, R. Crumb, Kafka, Kobo Abe, transgressive films, old buildings, survival research labs.

### **Are there any theories or manifestos from other art forms that you feel help define your work, (you know similar to all the p.e. bands that use shocking imagery)?**

-Dada, the situationists, chaos theory, surrealism, abstract expressionism, the futurists, conspiracy theories, chance operations, Frank Zappa's theory of 'the big note'. Shock imagery (without ambiguity or irony) was played out 10 years ago. It seems so totally obvious and boring to slap an unadorned death image on your album. "Oh, how edgy!"

### **What do you like best about noise?**

-The freedom to make any sounds you like, regardless of how annoying they are. Also, it has a more personal feel than other types of music, a community feeling.

### **What do you like least about noise?**

-The fact that so much of the genre is so boring and unimaginative. It's become more formulaic than pop music in some cases. A lot of folks just regurgitate noises they think they're supposed to make. There are quite a few crappy clone bands out there.

### **Favorite current noise artists?**

-Concrete Violin, Richard Ramirez, Mystery Brinkman (Meerk Puffy), Goat, Pelt, Nautical Almanac, The Bran (-) Pos, Stimbox, Xome, Lockweld, Tef, Taint.

### **What are some favorites from the early noise community?**

-NWW, Whitehouse, Throbbing Gristle, MB, SPK, Organum, Isolubin BK, Smegma.

### **List of releases and if any are available?**

'Caged Meat' CD (Fleece/Lazy Squid)  
'Incarcerated Dwarf Heiress' CD (Fleece/Lazy Squid)  
'Split Head' 7"ep (Lazy Squid)

### **What was your favorite live show and what made it so good?**

-Assuming you mean our shows, I liked all the European shows. They really seemed to appreciate that we'd made the trip, and listened and participated creatively.

### **Top five desert records that you would have to have?**

Fripp and Eno- 'No Pussy Footing'  
Butthole Surfers- 'Locust Abortion Tech.'  
SPK- 'Lieschenshrei'  
Coltrane- 'Ascension'  
Jesus Lizard- 'Goat'

### **What is the last book you have read?**

-Lee Renaldo- 80s jrnls.

### **What are the future plans for each group?**

-Rotten Piece will have a 3"cd ep on the Spanish Tabula Rasa label in 2002, as well as a new full length lp on Deadline. A few comps are in the works as well as a 3 way split (with Richard Ramirez and Concrete Violin) on Lazy Squid. I believe there will also be a (split?) CDr ep on Menchenfiend next year. Zahava will have her LP released next year on an offshoot label of Wholly Other, the Charalambides label. Linus Pauling Quartet will have a new LP/CD next year (on the German label September Gurls, or possibly Fleece).

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# ORDO ROSARIUS EQUILIBRIO



**Ordo Rosarius Equilibrio** - The Order of Roses and Balance. Balance through opposition: love and hate, creation and destruction, darkness and light, sex and violence- in Ordo Rosarius Equilibrio these opposites are unified and become one. As symbol for the band they utilize an image from the Tarot deck designed by Aleister Crowley, titled '4 of Wands', signifying both balance and completion, alongside force of will. This balance is also present in a more concrete way in ORE, as it consists primarily of one male and female participant.

Emerging from the ruins of Archon Satani, the Swedish Ordo Rosarius Equilibrio as a musical endeavor was formed in 1993 by Tomas Pettersson to give vent to his emotional, intellectual, spiritual and sexual energies. With the aid of his female companion Chelsea Krook, they created ritualistic soundscapes of dark ambience, utilizing acoustic guitars, deep-toned drums, spoken word and chanting. ORE has nowadays grown to become one of the more recognized and unique bands on the Swedish label Cold Meat Industry.

In 1995, after appearing on a few compilations, Ordo Equilibrio (as they were named back then) released their debut album *Reaping the Fallen, The First Harvest*, which was a dark, dominantly ambient work, described by Tomas as "an introductory attempt of induction - an ambiguous opus of massive profundity and ambience". *The Triumph of Light... And Thy Thirteen Shadows of Love* (1997) was a continuation and advancement of the musical world of the first album, and displayed mentionable cover-artwork featuring Jesus... without a head. The same year they released a 7" titled *141* (pronounced "eye for eye"). 1998 saw the release of their third album *Conquest, Love & Self Perseverance*, which took their sound even further, utilizing in addition to their usual instrumentation moans, whip-crackings and the sounds of high heels to create their most complete and perverse release thus far. ORE also crossed over to the noise genre, as Tomas contributed vocals to one track on MZ.412's *Nordik Battle Signs*. During the same year I encountered ORE live for the first time when they played in Stockholm, Sweden, with Blood Axis, and were accompanied by flaming torches and a suitably topless woman bound on a pole on the center of the stage throughout the performance.

1998 was also a year of change for Ordo Equilibrio, as Chelsea departed the band "for reasons of personal disparities". The female element has subsequently been restored by the emergence of Rose-Marie, Tomas' present companion and lover. Since that they have extended their name to Ordo Rosarius Equilibrio and released *Make Love, And War; The Wedlock of Roses* (2000) and *Make Love, And War; The Wedlock of Equilibrium* (20001), which can be viewed, though separate releases, as two sides of the same album. The works see ORE develop into a perhaps more 'song' and 'folk' oriented direction. From the opening loops lifted from Tinto Brass' classic nazi-sex flick *Saloon Kitty*, the music ranges from stark industrial militarism to eerie apocalyptic finalism, from erotic evocations to gentle ballads about war and sex.

Inspired by a recent ORE show I attended in Sweden at the Electric Gathering Festival, I finished this interview I had done with Tomas, in which he ruminates over his music and his fetishistic spirituality. And here it is: the past, present and future of Ordo Rosarius Equilibrio.

I read a fair review of *Make Love, And War; The Wedlock of Roses* in, of all places, *Terrorizer* (an English mainstream metal magazine). Aside from that, how has the new CD been received?

I had no idea *Terrorizer* either appreciated or reviewed *Make Love, And War; The Wedlock of Roses*, that's news to me indeed, especially as they weren't

too appreciative of *Conquest, Love & Self Perseverance* which seemed to please everyone else.

But reckoning from reviews I have come to encounter so far, in magazines and on the internet, I suppose its just to say that *Make Love, And War; The Wedlock of Roses* all in all is seemingly successful, and acknowledged by most people as the most accomplished and complete work so far. But there are naturally others who strongly disagree and more willingly maintain the opposite conviction.

But regardless of what the contemporary situation may appear to be, we'll just have to wait and see what the future holds and whether *Make Love, And War, the Wedlock of Roses* and the even more recent *Make Love, And War; The Wedlock of Equilibrium* are the rising of a new and sparkling dawn, or possibly the setting of a formerly glistening star once shining brightly.

On your live performances, you have utilized as a background a video composed of pornographic sequences. Could you tell me about that?

In attempt to invoke a particular atmosphere as part of our concerts, akin to the incarnated atmosphere and music, I decided to utilize a backdrop video of selected pornographic sequences as part of our performance.

It has served its purpose on various occasions since 1996, but over time I have grown wearied of this particular feature and decided to alter its appearance and hence extend its diversity.

What new ideas do you have to create the suitable aesthetic for an ORE performance?

It is not that we don't utilize pornographic video sequences and imagery when we perform, but more appropriately that we have decided not employ the very same pornographic video sequences as we use to any more. Utilizing the very same imagery over and over becomes tedious, and we sensed the requirement to advance beyond the utilization of prerecorded material, and more willingly engage in the individual making of corresponding material.

So if you or anyone you know feel inclined to partake in the recordings of sexually oriented video material for the purpose of an ORE video, please let us know, and we'll make sure to assist - [ore@erebusodora.com](mailto:ore@erebusodora.com)

As we are on the subject, could you tell us about the ORE video release you have planned in collaboration with the artist Fetish 23?

What can I say about the impending video? It is currently being assembled and slowly but surely completed as time passes by. It is being realized in association with video artist Mikael Prey a.k.a. Fetish 23, and estimated for release during next year.

It will manifest a comprehensive portrayal of Ordo Rosarius Equilibrio and the sexual, spiritual and aesthetic essence it incarnates, and thus feature a handpicked selection of directed material, conceivable live footage and possibly the incorporation of spoken and written words.

Some words about Fetish 23. Mikael is a friend of ours in his mid thirties. He has previously made videos for Death in June's "Leopard Flowers", Puissance's

"Global Death Rape" and complete full-length videos for White Stains "Wild Orchids" and Omala "Relics". With comprehensive skills and experience in the making of experimental films & video, and with knowledge and dedication to the esoteric, we figured Mikael was a seemingly participant to realize this aesthetic venture in association with us.

Last summer you performed live with ORE in various countries in Europe- how did it go? How well do you think the audience understands what you are doing?

I believe saying that we performed in various countries throughout Europe would be to exaggerate; we merely performed in Belgium at the EuroRock festival and were supposed to have performed in Leipzig at the Wave Gotik Treffen. But in spite of the relatively small number of appearances, I believe the outcome in Neerpelt at the EuroRock festival was quite satisfying even though you can't conciliate everyone. The sound on stage was good, the audience was seemingly attentive and the event was a together successful judging from commentaries and criticism.

It is however difficult, seemingly impossible to ascertain whether or not anyone understands what we are truly trying to say and manifest. Some claim that they do, others

probably wonder, some have no idea, while others most likely don't care. The memorandum of what I am trying to say does not waver from time to time, but the outcome of the entire performance is however relative to conditions and circumstances rendered by the organizer.

I personally see your work with ORE as being related to artists like NON, meaning in terms of ideas and concepts, more so than in terms of music. You have similar ideas about reaching a balance, about bringing together opposites, extreme opposites- sex and violence, creation and destruction, love and hate, dark and light, the beginning and the end.

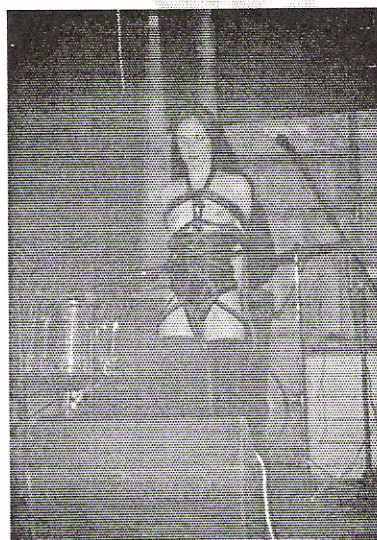
I believe the concept of Equilibrium is situated somewhere on the illusive periphery of conjectural extremes; either abstraction being incapable of existing and withstanding without the polarity of the other, and hence I am personally intrigued by abstracts such as Love & Hate, War & Peace, Light & Dark, Woman & Man, Male & Female, Life & Death etc., etc; in attempt to obliterate their conceptual opposition and make the two become one.

Ritual is an element often present in ORE. What role does ritual and esoteric practices play in your life?

I am intrigued by ritual and the application of esoteric practices, but I do not frequently engage myself in magical workings beyond the context of applying ritual practices throughout my sexual and musical advancements.

On the sleeve of *The Triumph of Light... and Thy Thirteen Shadows of Love* you thank the Ordo Sinistra Vivendi, one of the more prominent New Zealand-based Satanic orders advocating 'Traditional Satanism' (now defunct). Are you into their ideas, or affiliated with any such order? Do you share their belief in a next step of human evolution; of Homo Sapiens to Homo Galactica?

Paraphrases of an OSV manuscript. "The OSV is an esoteric warrior Order embracing both the Left Hand and Right Hand paths within the context of what it terms The Sinister Way. Because Westerners have been dualised by Judeo-Christianity, they incorrectly see the LH and RH paths as representing "evil" and "good" respectively. The original meanings of the two paths however are:





LHP: Anima/Yin, feminine principle of the universe, intuitive, receptive, dark.

RHP: Animus/Yang, male, logic, active, light principle.

Rather than moral dualities, they reflect how nature operates via interacting polarities. When an individual or a culture incorporate both polarities as a totality, there is balance. The goat and pentagram symbol of the OSV as shown on the cover, symbolizes the carnality of man: man as animal, rather than as separated from nature which the spiritual dogmas believe. The goat is an individualist rather than herd-like. Even Christianity recognizes the symbolism, with man separated into "goats" on the left, & Christian sheep on the right. It's also Pan, the half-man, half-animal god. The self-devouring world serpent is a universal archetype symbolizing the entropic force: creation - destruction - renewal."

I support the notion of Homo Galactica and indeed consider Ordo Sinistra Vivendi to be the bearer of a truly commendable ideology that I approve both intellectually and spiritually - a philosophy that is intrinsically akin to that which I personally advocate and endeavor through the operations of Ordo Rosarius Equilibrio.

**But I get a rather misanthropic feeling from your albums, a feeling that you really don't have much hope or concern for humankind as such (for example the song "Man Always Forgets"). Does your notion of Homo Galactica refer merely to a more highly evolved individual, or do you think that Homo Galactica is actually possible on some collective level, that man might overcome his seemingly inherent capacity for self-destruction?**

My understandings of the world is that our civilization's destiny is that of impending ruin; its no longer a question if, merely when. There is an epidemic situation of intellectual and spiritual decay permeating the world making the possibility of improvement and salvation seemingly impossible. Mankind's spiritual deficiency has caused humanity to engage itself in a quest for peace and spiritual fulfillment through the utilization of materialism, which consequently has rendered a situation of terrestrial exploitation for the sake of short term monetary motives.

The mass is ignorant and evolutionary barren. It is soulless and intellectually numb; susceptible to any sort of propaganda and promises pledging to bear salvage to its spiritual and emotional deficiency. Dumb is a simplifying word; the mass is so much more.

One man is a hunter, several establish an army. A hunter is capable of causing infliction, but an army capable of inflicting so much more. The desires of one man is not enough to inflict the rendering of change onto an entire nation or continent; not without the uniform support and avail of his people; feeding from his bosom, from the creeds and hope which he fosters.

I have no confidence in the leaders of today and tomorrow. And I have no confidence in the betterment of mankind. I believe we bear witness to a theatre where the blind and leading the blind. And I do not believe that mankind is capable of realizing the necessary intellectual, spiritual, emotional and sexual advancement in order to realize Homo Galactica beyond the extent of individual fulfillment.

**You have mentioned that you have found some civilizations and cultures particularly inspiring. Could you mention which and for what reasons?**

I suppose I find particular parts of our past as well as particular civilizations more inspiring in comparison to others.

I am indeed interested in northern mythology and our cultural past; the symbolism and significance of the runes, and the sociopolitical history of the north European region in relation to our cultural heritage and the importance it has had in affiliation to our cultural, sociological and political past, present and future.

I believe the 1920's, 30's and 40's are quite inspiring by reason of its incorporated elegance, gala and glamour, alongside the German military aesthetics of WWII and the essence of cabaret and Marlene Dietrich.

I likewise consider the Roman Empire interesting from several perspectives, but particularly by reason of its particular preferences for entertainment, as who can dispute the entertainment value of the Coliseum and the Circus Maximus.

**The Marquis de Sade has been an influence on Ordo Rosarius Equilibrio. How did you discover his writings, and in what way has he inspired you?**

I sincerely wonder to which extent I have ever exclaimed that Marquis de Sade has influenced the works and operations of ORE beyond the juncture of being an indirect catalyst by virtue of spiritually and intellectually materializing the concept of Sadism, but which is likewise the situation with Sacher Maso through his materialization of the concept and essence of masochism.

So I hence believe the question is better asked, when did I experience the impetus of sadomasochism and in which way has this revelation and divulgence come to influence and inspire my life and individual progression?

Although I had always sensed the affection for fetishism and sadomasochism surging within my body for as long as I can recall the existence of any inherent sexuality, I did not acknowledge my requirement to utilize these desires until first encountered the practical workings of the fetishistic, sadomasochism community back in 1992/93.

From there they have since evolved, my fetish affinities and my sadomasochistic engagements, to become a familiar constituent throughout my natural surroundings, intrinsically and inadvertently affecting everything that incarnates propensities of sexuality.

**Are you into "alternative" sexuality (ref. to Sadomasochism, Bondage & Domination etc.) for the sake of itself, or as a way of self-discovery and liberation from societal constraints?**

I am not by any means interested or engaged in "alternative" sexuality and conduct merely for the sake of it being allegedly alternative. My engagement and interest has successively emerged, realizing that this is who I am, and this is where I uncover my sexual gratification. Stockings, high heels, corsets and garters, akin to a setting of comprised Sadomasochism, Bondage, Domination, Servitude and the involvement of additional partners is an intrinsic, but however not occasionally indispensable constituent of my individual sexuality.

Sexuality however evolves as we embark to realize our intrinsic desires and fantasies; diversifying the boundary of right and wrong, chaste and depraved, amoral and noble - giving rise to new and evolved desires and fantasies.

My sexuality and individual preferences were nothing I choose, merely something I decided to pursue.

**Are you into homosexuality?**

As far as homosexuality is concerned I suppose it is justified to say that I fully advocate and embrace any form of consensus sex, and that I have explored my personal preferences in various ways. But rather than nominating and confining myself with the designation of an already predetermined sexual categorization, I rather assign myself the designation SEXUAL without the

use them, another to abuse them, and I certainly believe drugs are capable of serving as elements of both practicality and entertainment.

We are all certainly aware of the hazards, and consequently we are all personally responsible for ourselves and our own individual progress and/or decline utilizing them.

I utilize drugs infrequently in order to effectuate a desired purpose, may it be sexual, magical or merely practical.

**There is often violence present in your lyrics and imagery. How does this aspect of Ordo Rosarius Equilibrio relate to your life? Are you a violent person?**

When conversation has lost its meaning and words are no longer enough, I certainly believe violence is an underestimated resolution to conflicts.

So am I a violent person? Not especially, to say the least. In words and theory I suppose I indulge in the exercise of force and violence as a pristine and absolute resolution to the injustices of everyday, but in practice I never utilize either unless I am absolutely obliged in order to salvage myself and/or those who I cherish. And in which situation I find no measure of force too excessive by which execute the desired result of self perseverance.

**I was suprised to discover that you have a tattoo of the Algiz rune, as have I. You also used the rune on the 141 seven-inch, and on MZ.412's CD Nordik Battle Signs you contributed vocals and lyrics to a track titled "Algiz - Konvergence of Life and Death". What does the Algiz rune mean to you?**

The motives for utilizing Algiz as part of 141 are several. Foremost it was employed as to signify Life & Victory, but another more indirect significance was attempted in War by means of implying the opposite of Peace through symbolizing Algiz as the Peace sign reverted, it was intended to imply nature's quest for balance through the bearing of conflict - "Nature seeking Equilibrium / War for the Principle of Balance, OE 141" - See signs of Peace revert to Life, See Victory prevail. "My Felicity of Midwinter, ORE Make Love, And War".

Algiz is a personally significant rune of numerous interpretations - of Life, Death, Victory, the Yggdrasil, convergence and divergence, protection and of inner strength; a rune which I have tattooed between my bellybutton and my penis. A significant rune incorporated as part of 141 as a symbol of all interpretations specified above.

**As said, you contributed to MZ.412's CD Nordik Battle Signs. How did this**

**collaboration come about?**

Collaborations such as these customarily emerge out of friendship, and such is likewise the situation of this alliance. Being friends and further appreciating each other's respective accomplishments resolved in the situation of Henrik Björk and I deciding to pursue the possibility of a initial collaboration between MZ.412 and Ordo Rosarius Equilibrio, and which apparently resolved in the descent of "Algiz - Konvergence of Life & Death".

**Any other such collaborations we might look forward to?**

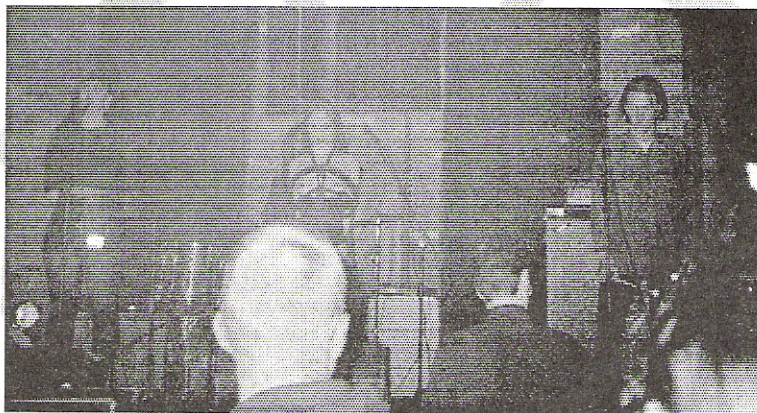
It's not entirely inconceivable that there will be additional collaborations as we proceed further into the future, but I do not feel the impending need to collaborate with anyone particular at all; I believe something as such befalls without unnecessary preparation and motive.

But I have nonetheless talked briefly about the possibility of future collaborations with Jouni and In Slaughter Natives, Eric Konofal and Les Joyaux de la Princesse and Peter Pettersson of Sophia. But whether any of these conversations will indeed resolve in anything beyond the incident of dialogue, remains to be resolved.

**Any closing words?**

Realize yourself.

—  
"http://www.erebusodora.com/ore"



pre-categorization of Homo, Bi or Hetero, and pursue my sexual explorations from there.

**Do you consider yourself more a sadist or a masochist?**

Despite its contradiction I am capable of comprehending with both situations; I am neither, whilst being both.

The situation is such that I have not yet had to face the requirement of resolving which side is intrinsically me, but more appropriately effectuating the gratification of both, relative to each individual situation and setting.

**Do you think that part of the appeal of Sadomasochism and Bondage & Domination lies in its stance of being a "forbidden fruit", and that perhaps it becoming more mainstream and trendy in recent years might lessen some of its former appeal? Or is it an equally valid and potentially powerful sexual practice whether or not accepted by the mainstream?**

Sadomasochism alongside Bondage & Domination are naturally valid sexual practices despite any form of sociopolitical consensus, and the liable situation why S/M, B&D, Fetishism as well as Homosexuality to certain extent have become more mainstream and contemporarily fashionable is by reason of people having shed their sexual prohibitions and hence started to investigate and extend the rights and wrongs of their sexuality and sexual boundaries - that is fashionable as well as commendable.

The taste of the forbidden fruit is naturally much more luscious and appealing. But is this situation truly significant for them who indeed have realized their individual affectation and the formerly veiled but yet intrinsic essence of their sexual nature? I believe not. The eventual forfeiture of former appeal is merely a dilemma for them who do not know and yet are searching.

**What about drugs? Are you into them?**

Am I into drugs? I smoke, so I suppose I am.

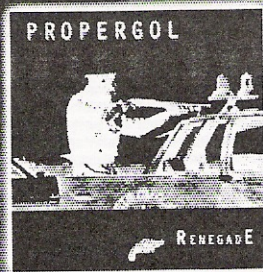
I believe there are more than one way of using drugs; one is to



# another development for TESCO

- TESCO DISTRIBUTION -

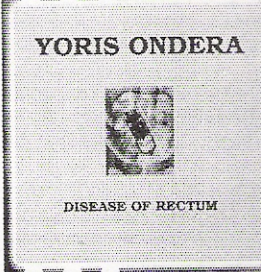
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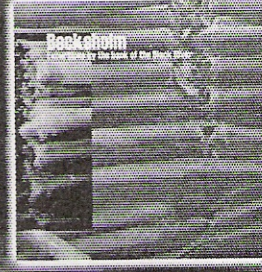
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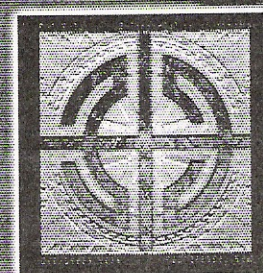
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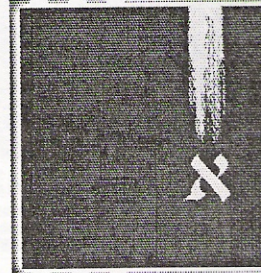
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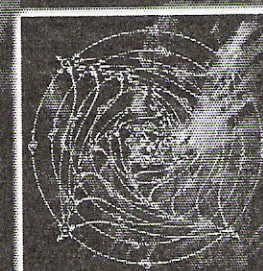
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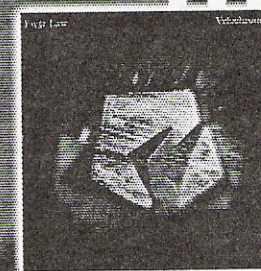
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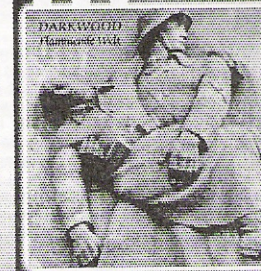
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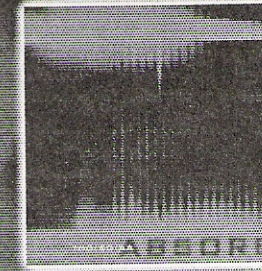
Inade  
"the crackling of the ..." cd/2lp



First Law  
"velochrome" cd



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# TESCO ORGANISATION



# BLACK

# LEATHER

# JESUS

Let's start the interview with a presentation of you and Black Leather Jesus... past, present and future. I started back in 1990. Black Leather Jesus was my first serious band. I worked under various names, but always came back to this band name. The name, Black Leather Jesus, is actually quite a hideous name, I think. It was derived from an article back in '89. It was an article on this woman that was held captive by this preacher for seven years. She was hidden underneath his waterbed. I know it sounds fucked up, but true. He claimed that his wife never knew she was there. He kept her as his slave. He only brought her out when the wife was not around. She finally escaped when the wife heard noise from there (I wonder why she never heard anything before)? Anyway, she said he kept telling her that he was her god. The name came to mind. My first BLJ release was "Liar by Wound". It was a cassette and a very limited vinyl release. Now, we had so many releases, it is not even funny.

Too many to get into. We had a few members of the band pass away: the first was Kevin Ogg (he died from complications due to AIDS), Donna Mikli (she was killed in an automobile accident), and Randi Shrum Houston (she was also killed in an automobile accident). Recently, another member, Mary A.D., was arrested for stabbing her boyfriend in the neck. She caught him cheating on her. She now sits in jail waiting for her trial. On a good note, we are still productive, and have a new member, Jovan Hernandez (he also does a solo dark ambient project, ze'ro-sum).

I think our sound has changed a bit. It has darker elements to it, especially now that Jovan has joined. Kevin Novak is also still a member, and has recently produced most of our releases. We hoped to do a Black Leather Jesus tour by 2002. We were considering doing dates late this year, but who knows. We have lots of Black Leather Jesus releases in the works (a BLJ 5xCD boxset will be on Slaughter Productions, Italy). As for solo work, I started in '92 working under my own name. I did several projects like: Meat Shop Rapist (which did one 7inch record and several tapes), Threshold of Sleep, Bill Skins Fifth, Anal Drill, Slave Labor, shitORGAN (which was a name-play on another obnoxious noise artist), Adipocere, 9th Massacre, and many others...

I still work solo under my own name, and have new work out and forthcoming.

A 5xCD boxset on Slaughter Productions? Sounds interesting... is it all new recordings or is it old out-of-print stuff? The material on the boxset is out of print, live material and new material with our newest member, Jovan Hernandez (ze'ro-sum). No title for the boxset yet, but it hopefully be completed by October.

You've been active within the noise scene for about 10 years now, that's quite some time. So what got you involved in the first place and what makes it worthwhile to stick by? Any bands/labels/individuals that's worthy of some praise?

I first got into the experimental/noise around '89. I first heard Nurse with Wound, Non, Current 93, and I fell in love with this genre. I then started to hear artists like:

Hipokaidan, Arcane Device, Merzbow, The Haters, and loved them! The experimental/noise genre can be quite difficult sometimes. I hate dealing with some, and love others. It is cool to hear people compliment my/our work. I also have my favorites in this genre like: Chop Shop, Hipokaidan, C.C.C.C., Cock ESP, Smell & Quim, MSBR, The Haters, Incapacitants, and Taint. There are new artists that I think are amazing like: Prurient, T.E.F., Pedestrian Deposit, Stegman, Torso Law, a Pink Cloud, Deathkrut, ze'ro-sum, Steel Hook Prostheses, and others that I'm sure I am leaving out by accident. The labels that have been really cool to me have been: Self Abuse, Lazy Squid, Hospital, Cyber-Blast, Xerxes, Slaughter, Tabula Rasa, Abhorrent Creation, Art Konkret.

What equipment do you use in creating and recording noise? My recording equipment is very simple, and has decreased since most of it was stolen by a so-called "friend". I use effects processor, two different distortion pedals, 2 flanger pedals, contact mic, and various metal objects. Mostly it is feedback manipulations. I had not recorded any new since 1997. Most of what's released was recorded back then. I just recorded my first new studio tracks for an upcoming 3-way split LP with T.E.F. and Prurient. One is a collaboration with my boyfriend, Jovan Hernandez (ze'ro-sum).

What changes, both positive and negative, have you seen within the noise scene since the day you got involved? Positive changes? Maybe a bit more notoriety for some artists. A bit more acceptance (not much). Negative? I can write a book on this. In short, ignorance and arrogance!!!!!! Not by all, but by a select few nameless idiots!!!!!!

There has been some rumours flying around about you dying of AIDS and shit, which obviously is not true. Why would anyone be so stupid to start spreading lies like that? How did you react when it reached you?

Some people are just that, IDIOTS! The rumor got started because Kevin Ogg was my boyfriend. He passed away from AIDS. He got it from an ex-boyfriend of his. When I met him, he told me he had it. We took all necessary precautions, and remained together until his death. It worried me that my boyfriend, Jovan, would believe such B.S. I worried that it might frighten him away from me, but it didn't. I assured him that I am HIV negative. I've been tested several times, and everything is fine. Jovan is a wonderful person, and I love him immensely. When I first heard the rumor of my death, was from a phone call from Kevin Novak. He called to make sure I was alive. You see, around the time of the rumor, I had been missing live performances. I was out of touch with a lot of people. That also worried some of my "noise" friends because they thought I was hiding the fact that I was ill. I was just busy with my fashion designing. My reaction to the rumor was one of disgust.

Black Leather Jesus has s/m gay porn images on some of your releases plus titles in that theme, so what's your relation to that scene?

My relation to the S/M scene was more known and active in the early to mid 90s. I enjoy sadomasochism and bondage. I still practice some. It had nothing to do with "shock value". The use of gay porn imagery on my solo releases was a reaction to all of the female or heterosexual porn images that was/is out there. I wanted to show the beauty of two men fucking! I find beauty in things sensual and sexual, but this is a part of me. It is not all that I'm about, but it's still a part.

You've said that you received death threats due to the fact that you're openly gay, and that some label(s) refused to print your artwork due to homosexual content while on the other hand approved artwork of extreme violence from other artists... How have you dealt with these homophobic dumbfucks? Have you experienced homophobia as a common attitude within the noise-scene?

Homophobia is present in society in general. In the noise scene, it is not as bad as it might sound, but those that are anti-gay make sure I know it. They can be brutal with their threats and words. I felt that if it got worse, I was going to the authorities with these threats. I am not afraid



anymore. If I get more threats or problems, then I will seek legal action. I am sick of these idiots getting away with it. I'm not going sit back anymore and take it! Since I came out, I've met a lot of gay experimental/noise artists. I'm actually doing an all gay noise compilation. I just thought it would be a nice thing to do.

Sounds cool... How did this project come to life? What bands will be featured on it?

The idea for this came from my friend, Rosie Pedraza. She thought it would be something to do that (as far as we know) no one has done in experimental/noise genre. So far, ROBERT WARNER, ze'ro-sum, SONIC DISORDER, ANAL DRILL, E.E.E., TORSO LAW, SADDLE TRAMPS, & COCAINE SUIT are involved.

On the "In/out of uniform: The sodomy chronicles (1990 - 2000)" 3 x CD, you say that you've taken a lot shit and dealt with huge egos in the scene, like Grunt/Freak Animal, who you've done releases with. What's the story behind that? Also feel free to write down your general thoughts about artists with the pathetic rockstar god complex...

Huge egos in any genre is sad and pointless. My problems with Mikko (Grunt) was due to a misunderstanding. A misunderstanding that caused him to be rude to me in a letter, and I just did not appreciate it. Then there were some Japanese artists that had attitude with some of their fans. I heard about it. I had experienced it, and I told them to FUCK OFF! I still, to this day, DETEST Aube! He is so fucking arrogant, it makes me sick! He can also be rude to his fans (which I never was one). I think some labels also have major attitude, especially with new artists. That was one major reason for creating Deadline Recordings. I wanted to have a label to help out new artists and my friends. I think more labels should give artists a chance. We can't all be Merzbow, Nurse with Wound, Non, etc. etc.

It seems that BLJ provoked and pissed some people off, like Voice of Eye for example etc. You mentioned something about that Kevin Ogg pissed off animal rights activists...how? Any other fun stories you want to share?

Kevin Ogg pissed off animal rights activists because when he did some FETUS FURS shows, he used animal parts in his show. He would, for example, sew a snake skin to his leg, or have someone sew it onto his back. They would sew it onto his skin. Another one, he sewed a bone to his leg in one of his performances. Now, my thing with Voice of Eye (a Houston-based ambient band), Bonnie and Jim are very pretentious (godlike complex here, too). At one of our BLJ shows, they were laughing at us. This pissed me off and I threw sheet metal at both of them. Needless to say, they left.

BLJ being nominated in a Houston music award six years in a row and winning one year...???? Seems quite unique, and honestly quite bizarre, that a noise unit can do something like that, don't you think? Tell us about it...

Well, Houston has a publication called, HOUSTON PRESS. It is a local newspaper dedicated to what's going on around town (music/art/theatre). They have an annual Houston Press Music Awards. We were nominated for best industrial/noise band. Yes! They actually have that category. Yes! There are that many experimental/noise artists in Houston to have such a category. We won one year, I believe in '95. We were asked to perform at the award show, but declined.

I saw in "In/out of uniform..." that Black Leather Jesus has made two movie soundtracks ("Fire Down Below A Spread Seed" and "Incubus"). Please write down a few lines about movies and the experiences of making the soundtracks... Is this something you would like to do more of?

I initially contacted this company, Zeus Productions (a bondage/S&M film company) about doing music for their films. Most of the films had no soundtrack. I thought I could do work that would be appropriate. He referred me to Graphic Art, and it went from there. I got in touch with a Canadian company, and they liked my work. They used it. They are erotica films (not porn). Yes, I'd like to do more soundtracks for any type of film. So long as I like the work.

Erotica and porn...what separates one from the other? What are your thoughts on the porn industry and it's influence on our society?

Erotica films usually do not have penetration or the "fuck me" aesthetic. XXX films are more about that "fuck me" aesthetic than sensuality. It's a fine line, but there is one. I love porn!!! It is the safest sex one can have. Our society is fucked up, and not because of porn, just people. I think people can be way too uptight about these things.

You also run Deadline records, a noise label and distribution. What are the aims and goals of Deadline records?

As I briefly mentioned before, to promote new experimental/noise artists. Everyone has to start somewhere. I feel now more of a presence in the genre, and that enables me to help them out as much as possible.

What's been released so far? Is there any new releases in the pipeline?

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There have been over 200 Deadline products. We just released three solo discs of mine: "Horn", "Solar Pulse", & "Hard". There's a Fetus Furs disc, "Tightropes" out now. On the way, new Black Leather Jesus CD, ze'ro-sum CD,

Torso Law CD, Pedestrian Deposit/Ramirez collaboration CD, Crank Sturgeon/Richard Ramirez collaboration CS, various artists compilation, "(a Study in) Dead Audio Tape" compilation, Christ's First Howling CD/CS, shitORGAN (best of) CD, Prurient 2xCS set, and more.

What criteria is needed to be fulfilled by a band to get released by Deadline? Is there any no's, like bands with dubious artwork or certain political viewpoints?

If I like your work, and you seem to be a cool person (not pretentious), I'll release something. I'm not into death, violence, or things of that nature. However, I don't want to anyone to compromise their work. If that's their thing, fine. I don't know if I'd release it. I used to use those images (as you can tell by some of my early project names), but that was the past. Then, there are artists that use these images, and I love their music. I may not like the imagery, but I'll still listen to their work.

All the death/violence and as well as porn really feels overused, especially since it in most cases has no connection to the noise or noisemaker what so ever. What's your thought of this phenomenon?

I think extreme images tend to go with extreme music. At least, that's how some may see it. I don't believe they have to, but I understand they might. When I use gay porn images, I use it because it is a "part" of me. I can't escape the past. However, I am not going to always use this image either.

You've said that it's not too far down the road for you calling the quits making noise because it's not so fun anymore as it used to be, why? Will you still continue carry on the label, or will that go as well?

I think the whole "experimental/noise" genre is at a point (for the past three years) of running out of steam. It is not as active as it once was. I think it can get it back, but it will take time and effort. There will be a point when I'll stop. Probably when I become too busy (with fashion) to do so. My fashion designing is my passion.

I think, Jovan, will continue to his work. I will support him with that. Maybe he'll take over Deadline Recordings. I hope our relationship will be long term. I believe it will be. I think the first thing to go is my solo work (under my own name). I think Kevin Novak will probably work more on his solo work (T.E.F.).

I think BLJ has some life left, but may come to an end within a couple of years.

You're a fashion designer also...almost forgot that. How's that going? I guess most readers know nothing about fashion designing, so please shed some light upon your passion?

I started working on my fashionline (Richard Saenz) back in '97. That's when I took a break from my label and noisework. My fashion designs would be considered "avant garde". They are not conventional clothing. They are more like "wearable art". I sell only in New York as of now, but hopefully will expand to London, LA and Paris. I am working on my first "ready to wear" collection. Most of what I've been doing is "haute couture" (which is made-to-order, one-of-a-kind pieces).

Have you ever incorporated your noise with your activities as a designer, like in a fashion show or so?

No, I haven't yet. I don't know if I will. That might come off as pretentious. I leave the music selection to my assistants that work with me. They understand the whole concept/inspiration of each collection. I like to see what others come up with. My friends and boyfriend are very supportive.

I can imagine alot of the fashiondesigners are quite pretentious and competitive... Is this true?

Yes!!!!!! Some of the Houston-based fashion designers are very pretentious!!!!!! Some are really cool and supportive, too. The industry is extremely competitive!!!! It's sad it is that way, but it's true in other industries.



# incapacitants

**When you started Incapacitants, did you have a clear vision of what you want to achieve? What was your motivation to create this sound and when did it actually start?**

-When I started Incapacitants in 1981 as my solo recording project, not a live unit, what I wanted to do was to create pure strong noise. At that time I had been a member of Hijo Kaidan, which was very notorious for the disgusting live performance by some members. I didn't like such performance on stage so much and thought that I would like to concentrate on sound itself.

**When you started Incapacitants, did you think that it would last this long, still doing loud noise after decades?**

-I had no idea about that matter then. I just started what I wanted to do.

**Jojo Hiroshige said in old Bananafish interview that some noise artists like Masonna and Hanatarashi sound like they are trying to revenge being bullied as children by being as unpleasant and harsh as possible, but Incapacitants is different - mostly interested seeing how much power you can generate with noise. Is this your goal in noise? To generate as much power as possible. Or like one of your CD's is titled "As Loud as Possible"?**

-Basically, Yes should be the answer to this question.

**Many people talk about noise and power electronics as almost opposite styles. Many feel that noise without message/content is useless. Often it seems that many of those who created record with "content" still have nothing more to say than just pure noisers. They just insert a pornographic or political picture to the cover. With Incapacitants, I don't think there is any clear message, except with titles like "Curse of Ceausescu". But you have done Incapacitants for so long time, I think it must have some personal meaning for you?**

-Whether to put some kind of message or content with noise when to create noise is up to the attitude of the person who creates noise, I think. In my case, I don't think to give message to noise sound itself except for the pieces' titles. Titles I gave to the pieces are basically based on very personal matter and I don't expect listeners to understand my intention of the naming because each title requires to be explained minutely by myself if they should be correctly understood. I would like to listeners to concentrate on noise itself that I strongly believe contains very rich context.

**Incapacitants style has remained same since beginning - or at least on all releases I have heard. Long songs of extreme noise, with strong "live" feeling,**

**no quick cut'n'paste editing. Most of recordings have different sounds, some with electronics, some with metal junk, some with feedback. Some of the are heavier with lots of bass, some just high pitched noise. But still, basically the same style. You also have a CD called "No Progress". Do you feel Incapacitants have no progress at all? Has anything changed since the beginning? Recording methods, equipment, live show methods,...?**

-Yes, I agree with your opinion. The retrospective CD "No Progress" shows that we have no intention to make progress from the beginning. Of course, equipments we use have changed rather dramatically, but as you mentioned, basic style remains the same. The biggest change in Incapacitants history was that at first it was my solo recording project but later it has become duo live unit.

**What is the equipment you are currently using?**

**What happened to the old equipment? Do you (accidentally) break equipment during shows, as you told they are very physical shows?**

-Recently, I usually use crystal microphone, metal sheets with pick up, sampler, Electro-harmonix mini-synthesizer, mixer, fuzz, octarver, ring modulator, auto-wah, Ishibashi-theremin and some other effectors. At an early days, I used hand made oscillator, named "The MIKAWA", which was named after "The Simeon" of Silver Apples, but it was broken now. I don't know why it's broken but it may be due to the intense physical action during the live performance. I sometimes kick the equipment table down toward the end of the show, which might cause some troubles in the equipments.

**Sometimes Incapacitants uses also screaming or yelling vocals. Does it include any words, or only used as instrument equal to noise?**

-Screaming voice is one of our instruments, but it could be both meaningful sentences, though it is hardly heard, and just meaningless screaming.

**Merzbow creates now his noise with a lap-top computer. What do you think of**

**computer noise? Does manually created noise with junk metal and simple electronic devices have more feeling?**

-Computer noise is interesting and cool to me, but so far I don't want to do it by myself, especially on stage. Live performance with physical action is essential to us.

**You have been a member of Hijokaidan in all their best records. Is Hijokaidan still active? Lately I have only noticed they're re-releasing old stuff. Is there new recordings / live shows?**

-Hijo Kaidan is still active. Basic member is Jojo Hiroshige, Junko and I. Kosakai sometimes joins as a live member also. If possible, we'd like to release new Hijo Kaidan's album, but recently Jojo's main activity is his solo performance.

**In past Hijokaidan collaborated with Japanese hardcore/grind band S.O.B. and made it SOBKaidan. I think you weren't involved,**

**only Jojo, but what do you think of the fusion of noise & this kind of music? Nowadays lots of noise fans have punk or metal music past, do you think it affects the style of noise?**

-My feeling about this is that hardcore punk guys tend to feel sympathy with hardcore noise. Of course some noisician likes hardcore punk or metalcore or whatever. I myself am neutral.

**Have you noticed that the interest**

**towards (Japanese) noise would have gotten smaller abroad during the late 90's? Not so much of noise being released and sold. Does this same thing happen in Japan, or has everything stayed normal?**

-My observation tells me that new comers in this category who continue to be active are relatively few and the artists who receives attention to some extent have been the same, generally speaking. Of course I don't want to say there have been no new comers in these 10 years, but most of them disappear from the scene.

**Also some other Japanese bands seem to disappear or have not made new records, for example in a long time nothing new heard from CCCC, Geroigerigege, Solmania, Monde Bruits, Diesel Guitar, etc! Do you know these people and are they still doing something? Kosakai was in CCCC, I heard it has stopped. Does Kosakai have now**





**involvement in other bands/projects besides Incapacitants?**

-CCCC disbanded. Solmania is still rather active. They are doing gigs and releases new CDs. About Gerogerigegege, I have no information but they seem to be still releasing something. Diesel Guitar has returned to his own hometown and is still active to some extent, I heard. Regarding Monde Bruits, he made a new unit "ABM" which is guitar noise improvisation trio. Kosakai belongs to various kind of unit in addition to his solo action. Recently he released 2 CDs. One by the drone improvisation unit "Tangerine Dream Syndicate" which used to be "Ramones Young" CD release by Alchemy. The other was under the name "Uchu Engine" where his part is vocal and guitar. It's basically rock band in my opinion. CD release by Pataphysique Records.

**Do you listen to new noise bands from Japan or rest of the world? Does it interest you?**

-I don't care whether it comes from Japan or abroad as far as it's interesting to me.

**Do you listen to your own noise releases?**

-Yes, sometimes. I love my own sound very much. In other words, I create noise which I would like to listen to.

**I noticed Incapacitants appears on a compilation CD made by SONY/Epic records. Does this kind of big label enable you to reach new listeners outside "real" noise scene, or do you think people are just shocked for this kind of loud noise?**

-Regarding "Balls to the Wall" compilation, it was one time plan and had no continuity. I don't think that had big impact to ordinary people, because the sales itself was negligible and people who bought that CD were mainly people who were inside the scene or at least around the scene.

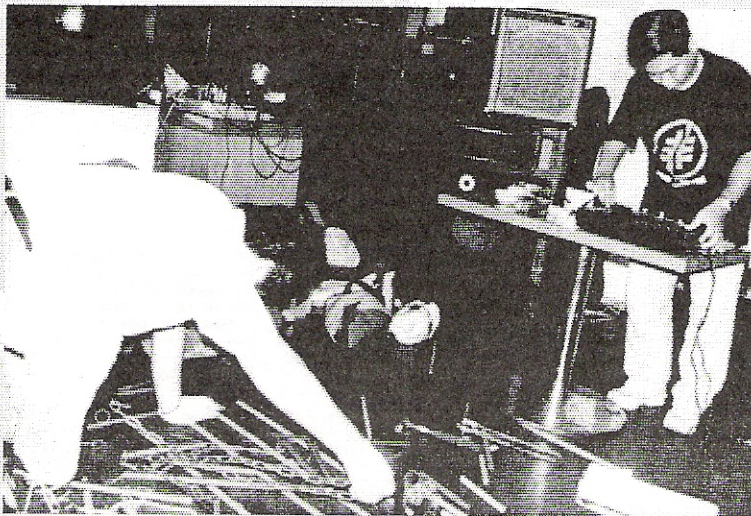
**Many noise artists collaborate with others very often. I don't remember any other Incapacitants collaboration than on "Live Incapacitants" CD there is live collaboration with Tatsuo Yoshida, which has very strange result! Do you think Incapacitants works best in own pure noise and not in collaborations with other artists?**

-I have no intention to stick to pure noise duo style but so far I believe the duo with Kosakai is the most effective style to do what I want to do. In case of the collaboration with Tatsuya Yoshida, it was a kind of experiment. The result was very exciting for us all, though it may sound strange as Incapacitants. Even if so, I don't care at all. Other than that case, we collaborated several times with K2. His latest release (4CD set!) contains our live

performance. Moreover, Kohei Gomi of Pain Jerk and me collaborated under the name of GOMIKAWA, whose CDR was released by Self Abuse Records. With Fumio Kosakai, GOMIKAWA had become GOMIKAWA FUMIO. GOMIKAWA FUMIO's CD will be released by Alchemy in the near future.

**Many of your releases include live recordings. How does this differ from your studio work? Do you use same methods or are they different?? Sound often is very similar in both...**

-Though Incapacitants started as my solo recording unit, now its main activity is to do live performance. So, it is natural that the



sound sources of the CD releases tend to live materials. However, we sometimes go to the studio to make a kind of recording. Basically the same as live performance, as far as sound concerns, but in studio, we have no frantic audience at all, we can be cooler and concentrate sound itself much more. On the other hand, in case of studio recording live feeling I love can be easily lost. In a sense, it's a trade-off.

**When reading for example Ongaku Otaku magazine, it looks like noise shows are often very social things in Japan. Noise artists meet each other and go to eat together after show etc. Is it always like this or only with "special" shows, like foreign bands touring? Do you see new people come to noise shows or is it always the same maniacs who come every time?**

-It depends. As for me, I rarely go to see other people's performance except when I'm also the performer at that show. So, that is almost the only chance to speak with other noise performers face to face. More importantly, I like to drink. So I usually go to drink with other performers and organizers. We call it "Uchiage" in Japanese. Regarding audience, some new, some regular, but Uchiage members from audience is mainly regular people.

**I remember reading somewhere that Incapacitants also played live show outdoors in public place early in the morning, and "Live Incapacitants" includes live show recorded on Christmas day. Do you have more "special" live shows, have you played in any strange places etc.?**

-The only outside performance was at Tajima in Fukushima prefecture, JAPAN. CD "Fabrication" contains the recording at that time as "Good Morning Tajima!" By the way, I'm not Christian and so don't think to play live on Christmas Day. I should have stayed at home calmly with my family, however. There is no other special show or performance in a strange place so far.

**What does your family think of Incapacitants?**

-I guess they don't mind it. I think they don't like noise at all, so if I try to make them listen to my sounds, they may run away. As far as I do it away from them, they don't mind.

**Have you played outside Japan?**

-Yes, only once. At "Mottomo Otomo" Wels, Austria, Nov. 5, 1999, which is included in "Live Incapacitants".

**Old Hijokaidan live shows was violent / intense actions. Did you participate on them? Did this kind of things happen with Incapacitants? What kind of live shows you are doing now?**

-As mentioned before, I was at those early days shows but not engaged in that kind of action. However, strange to say, Incapacitants live always contain intense physical action. Usually I come to be unable to continue to play due to extreme fatigue and disappear from the stage while Kosakai is playing. A few minutes later, his diving to the audience ended the show.

**Are you interested to combine noise with visual arts, installation / multimedia, or is noise best when it's pure and without anything additional?**

-I'm not so interested in visual arts, etc. In my understanding, noise should be as loud, fertile and pure as possible.

**Many of your CD's released on Alchemy Records include a lot of text, but only in Japanese language. What are these texts saying? Why not English translations, even with small text? Is Alchemy only interested in domestic Japanese market?**

-I'm not in the position to answer this question, but generally speaking, taking it into account that there are many customers outside Japan, Alchemy should try to translation. I don't think they see only domestic market at all. My guess is that cost and time translation required prevents Alchemy to do so. I'll talk to Jojo about this matter.

**Alchemy Records re-released your debut album "Repo" on CD format. Will you start re-releasing more old materials (tapes), or is new noise your priority?**

-"Repo" re-release is based on strong request by many fans. I think the "best" release is always next release, so, re-release is not my priority.

**Future plans?**

-Nothing special so far.



# PRURIENT

P R U R I E N T

**What are your motives for creating the sound? Anything else besides the sound itself?**

-Crosses, furniture, fixtures, interior architecture, patterns, prayer cards etc. are the main imagery being explored and studied at this point. It's a complex mixture of the study of the mundane, and of the evil in everyday life - the hopelessness I get when I look at the light switch - the feeling of dread I get when I stare at the tile floor in the bathroom. It's a metaphor for alienation and disconnection. When you say a word 100 times it becomes meaningless... stare at someone's face for too long and you start to see just shapes.

The writing of ancient Persian poet Rumi, as well as various other prayers and poems, appropriated and original (some serious, some personal, some intentionally sappy), play a vital role as well. Religion, in this case, is not used blasphemously, but as an aspect of the mundane, and as a further metaphor for disconnection, alienation, failure, and hopelessness. For example, the prayers "Our Father" and "Hail Mary" are incredibly simple, yet complex statements about giving yourself up, about losing the self, self removal, but self centeredness at the same time. Why are you praying? To save yourself. Why do you need to save yourself? Because you were born a sinner. It is this aspect of prayer which I use as a symbol and inspiration for flagellation and catharsis generated by a sense of failure and doom.

The symbol of the cross comes directly from the red cross. The red cross means "HELP" yet the symbol itself is strong, bold, symmetrical, calm, centered, powerful; yet the association is all based on disaster, pain, and weakness. So for my purposes the use of the cross means, paradoxically "STRENGTH THROUGH PAIN". When you see a Prurient cross it says "distress" or "something is wrong here." Regarding the noise itself, there are elements of the mundane as expressed through field recording, domestic sounds, famous music, bits of conversations, and the sound of fans, air etc... It's the little things that count.

**Is Prurient now your main focus or are you active in making noise with other names?**

-I've been working under many names, but Prurient is my main focus at this time. However, I'm working on a few ongoing projects, the most recent being MACROPRURIENT which is a collaboration with MACRONYMPHA dealing with pure noise and cryptic psychosexual themes... in true Macro fashion. We have one CD-r on Abhorrent Creation in France, a track on the Audio Intruder Pain 2xCD-r compilation, a track on the "BEAST" split CD with SKIN CRIME, STEGM, and SICKNESS, and are shopping material around to various labels. I'm also working on a minimal ambient noise project called SPYROCYST TACHIAI with Kris Lapke of FURISUBI/LVD and Emmy Salviatierra of FOOTBALL RABBIT. The idea here is a very decayed far off barely moving sound. I think ambient has a tendency too often to be smooth and careful, so our concept is to stay more textural and dead feeling. This is music for sleeping. In addition, a live project PPP with MEERK PUFFY, and PLEASUREHORSE is a chaotic assortment of loud improvised electronics.

**Is Macroprurient "normal" collaboration or mainly Prurient working with Macro's contributions?**

-Joe sent me several 4-track and 8-track masters to use as source material. It's a combination of blending, mixing, processing, and layering Prurient sounds and Macro sounds. Sometimes its layers of Macronympha processed with no Prurient sounds, and sometimes its Macro through Prurient equipment. This is an ongoing collaboration so expect change.

**You said you think ambient has a tendency too often to be smooth and careful. Do you think some "artists" are too careful to follow category lines, and think "I can't put this sound here, it's too noisy for ambient, maybe I need to have another project for this sound". A lot of ambient is created solely with use of keyboards. Do you find such material interesting?**

-The concept of ambient music being soothing, hi-tech, magical, smooth, and slow is a very limited approach to ambient. Many dark ambient bands overuse contrived and easily identifiable keyboard tones and progressions. To me the darkest sounds are field recordings and the sounds that surround us relentlessly. Wind, traffic, brush blowing, leaves... just in the amazing depth and never ending presence of these sounds. They are continually with us.

Way too many artists limit themselves to strict rules. I think breaking ones own rules is the best approach... it keeps the listener

engaged and can help maintain a sense of juxtaposition, freshness and longevity to the work forcing the listener to try to understand the tangent in terms of the artists developed language (if they have one). However I do respect purists who do so called "pure noise" with strict use of sounds and methodology, however this should not really be referred to as experimental music, thus the creation of "noise" as another genre of music focusing around certain methods. True experimentation is not pigeon holing.

**How often do you perform "live" and how do you prepare for these "live" performances?**

-Live shows often come in spurts. I might not do one for several months and then maybe 2 or 3 in one month will come along. In general the summer time has more shows than winter for me. The most recent show I played was as PPP with DROPDEAD, MINDFLAYER, and LANDED on Halloween. In the past, Prurient live performances were based on installation and visual elements more than sound. When I moved to the East coast I lost the resources to do these larger more elaborate shows, using pre recorded sample tapes, metals and garbage, installation, paint, and objects. One show called "Model" consisted of three sinks, two toilets, and a standing urinal along with white sheeting and paneling. I was painted totally white and sitting cross legged in the middle of the set up. I had a tape playing of a fashion model being interviewed. The audience was led down into the basement while the "show" was already in progress. The tape played for about two minutes, then cut in with heavy noise. At that very moment two people who you couldn't see from the audience doused me with ten gallons of black paint creating a huge visual explosion. These shows attempted to create a sort of "reality context" by not having introductions and by having the show already in progress (when the space allows for an audience to be ushered in). When the performance is already going on it creates a strong feeling of voyeurism for the audience, and makes it more real. In the past I'd use one microphone, one pedal, and one amp. I'd have everything set up to where I just had to hit the power on the amp to get a searing wall of feedback. Using body paint to cover my upper body, I would run to the amp, hit the power, and freak out with violent vocal noise for about 30 seconds, catching everybody off guard and creating a visual/aural explosion. The most recent show as Prurient consisted of sound check buzz for several minutes that I could get rid of and about 4 seconds of connotation that ended with all equipment on the floor, bleeding fingers, and the power source being ripped out of the wall. Currently it's a combination of violent physical action, vocals, and processed feedback. Live performances now are about the physical reaction to the sound.

**You have also played with bands of other genres than noise. Do you see advantages in a mixed audience or would you rather perform to noise fans exclusively?**

-It's nice to be able to play with other noise bands as I feel they will be more likely to appreciate things like feedback, however noise audiences are more jaded and harder to get reaction out of, for the positive or the negative. Non-noise crowds can be great as they often have a stronger reaction, and often get angry or have a sort of amazement of what's going on. However they are more likely to rule out what you're doing as just garbage.

**I recall some old Hospital tapes which were just improvisations of guitar and junk noise. For you, what are the benefits and disadvantages of recording in the "studio" and doing careful editing of sound as opposed to live improvisations?**

-Editing is the main benefit of studio recording. You can take your time and really begin to hear it. With improvisation you often get a lot of "mistakes". However too much editing can kill the spirit or atmosphere of your recording and start to sound stale and forced and be just as awkward as a buzzing cord. With improv it's easier to tap into a mood or atmosphere, but often, it gets boring quickly. I find a mix of both is best.

**You have done collaborations with other artists, through mail/home studio, but also live. What does it give to you to work with other artists?**

-Collaboration allows you to reach a place which you couldn't on your own. Sometimes just doing a split feels like a false connection with the other artist; when each party is working with the others' material, a strange and intimate fusion occurs. A good collaboration involves trace elements from all of the parties involved.

**Everything that I've seen of Prurient is exclusively artistic/abstract of visuals. I have the feeling that you also appreciate harsher images and controversial themes. Will there**

**ever be such materials used with Prurient?**

-I could see using some of these images with other projects where it is appropriate but even then I would use them in different ways... still staying within the language while throwing a different twist on it. I prefer to take a more disconnected, cryptic route, leaving things a little more open to interpretation for the audience. Trying to get people to ask themselves "what does this mean?" and hopefully they will get something out of it. The image and look of Prurient has changed and gone through many faces since its birth. I used to be influenced by fashion magazines and advertisements, abstract organic imagery, images of trees/farms etc. As my ideas on noise have changed, and as new content and sound has surfaced, the images have changed as well. It's clear to me what I want to say and explore with this project, so the threads being sewn of late will hold true for quite a while. I didn't just wake up one morning and say "I want to do this..." It came slowly and it will evolve slowly. Even looking back to the first tape, I can see traces of the present ideas and images. In the past, I might have used a dilapidated farm house; now I might use an image from a remodeling magazine and so on. As far as shocking or controversial images and themes, I am not opposed to them at all. I am an avid student of true crime and have been since I was very young. I'm very personally interested in these topics on a physical and psychological level. The artists whose work I enjoy most is loaded with these kinds of images and themes. This doesn't mean that I like the way in which everyone uses them, or that I like all of the bands that use them. I like all kinds of noise. People say this image is cliché but I think anything can be cliché, not just extreme images. It's all a matter of how it's used in its context. I'm totally opposed to censorship. I'm appalled by the huge resurgence of knee-jerk one dimensional reactions which lots of people have towards these topics. People are so quick to jump down someone's throat and pass a judgment without even really thinking about it... "oh, there is a swastika... these people must be Nazis", "oh there is a dead woman... these people must hate women". Bullshit. There are other ways to explore and talk about topics than just simply stating your position plain as day. Could it be possible that people might think of more than one way to talk about something? Don't judge a book by its cover. And by no means do I think that everybody who uses dead body pictures is coming from a sympathetic standpoint or intellectual standpoint either. As long as humans have been around they have explored these themes. Sex, death, violence, murder, war, etc. are as old as humanity is and beyond. These topics are natural and universal. Birth is violent, life is violent, death is violent. The universe is an incredibly violent place continually destroying and rebuilding itself... that's why I think the idea of "peace" is ludicrous... to strive for peace is go against the entire way of the world.

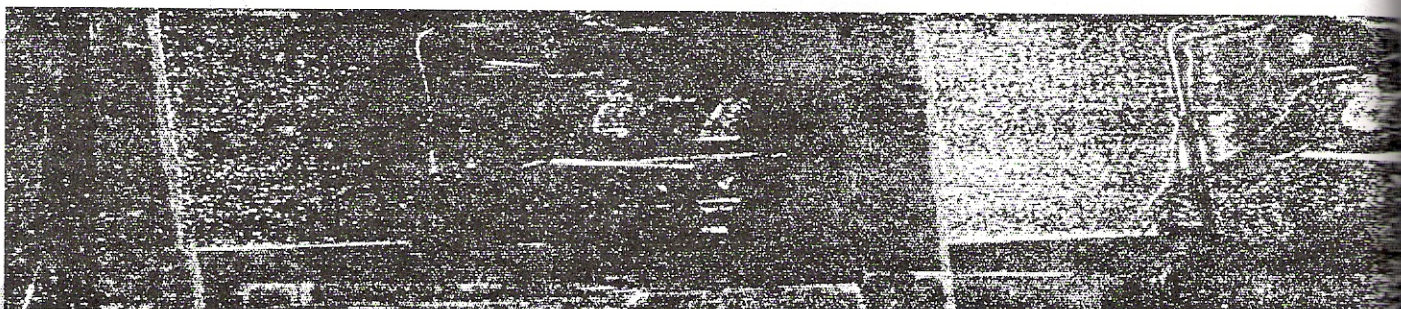
## HOSPITAL PRODUCTIONS

**Hospital Productions, I always associate it with strange special packages. Was it a clear intention from the beginning to focus on weird packages? What have your influences been for this?**

-From a very early place we were extremely excited by special packaging ideas. I was involved with all kinds of art processes and it seemed profound to expand outside of standard packages to further explore and express your ideas. This to me was really pushing concepts of art/music/commercialism/consumerism/user interaction etc. packaging is a whole art form in itself. As demand grew packages had to be changed to accommodate budget and time, however very rarely do we ever use normal jewel cases etc. As time progressed I became less interested in physically building unusual packages and more interested in appropriating prefabricated objects that normally wouldn't be used in association with packaging. In addition I want to further explore imagery and typography to create a mood. I was influenced by Dadaism and groups like THE HATERS, MACRONYMPHA/MSNP etc...

**Do you have an artist/artschool background?**

-I have been involved with and making art as long as I can remember. I currently am finishing a 4 year program for graphic design at Rhode Island school of design. Hospital is a way that I could combine all my art interests (visual art, collage, sound





typography, writing, sculpture, performance) into one outlet.

**You are still releasing tapes, despite it obviously is a format which doesn't sell much anymore. More of CDs and CDr's are coming, but will you forget the tape format?**

-No we will not forget the cassette format. Many have abandoned this format and replaced it with CD-r. Tapes are my favorite format, they have a feel like nothing else, are best to package and to me are the symbol of experimental music. I was extremely impacted by the fact that top artist in the noise world were making limited tapes. This idea is so different from normal music. I think it's possible to do good quality nicely done tape releases. DIY doesn't have to mean crappy, sloppy, and poorly done. I have done many limited editions and CD-r and frankly I'm sick of CD-r. I've had a host of technical problems with them, they often reek of low budget bad quality ink jet print-outs, they are harder to get into big distros, are not as easy or quick to make as some think and if you do some research you'll find that CDs can be made for nearly the same price as CD-r. People say they will never sell 500 copies of a noise CD, but I think a lot of this argument stems from a self-perpetuating cycle. True that it may be hard to sell 500 of a noise CD but who said you have to sell 500 to make your money back or for it to be worth it? If people had to save up a little bit and make a professional products maybe there wouldn't be so much generic material being released. With 500 CDs you have extra for trading and promotion and it will be taken more seriously. If the noise scene only keeps putting out limited, sloppy, cheap products and keeps telling itself that it will never amount to anything outside a few fans and some close friends then its going to stay that way. Its a vicious circle.

**You mentioned there is a slight difference between the old and new Hospital Prod. style. What is it? Is it constant evolution or do you think you've now reached what you want to be doing?**

-Older Hospital was less focused and more rough. In the past we were more interested in multi media possibilities and absurdist thought/action and dada. We still have some of this blood in our veins but its more focused now on records and production quality and less on multimedia. We are a nice middle ground between many angles of noise. We accept "extreme" death/sex related projects as well as minimal and artsy projects - from ambient to harsh noise and everything in between. But my gut love is in hard dark noise/electronics with an old school touch. By no means are we finished growing. I feel like we are just finally starting, settling in and developing a mood and foundation.

**Hospital Prod. has been releasing a lot of unknown bands, but now with some new releases there seems to be a growing number of well known and long time operating projects, like Grey Wolves, Macronympha, Streicher, Ramirez, etc. Some for compilations and some for own releases.**

-We are mix of unknown and well known. I would like to help bridge that gap between established and unknown artists. Certain things we have done/doing I feel should have happened a long time ago for example the Skin Crime 12". This will be the first 12" from this long running top notch band and I thought it was a sin that nobody else had taken care of this deed. Also as for the "FIELD TALES" 3xcass. comp I was looking through old Broken Flag and RRR catalogs lusting over those old tape compilations and was sad so few big tape comps of industrial bands like this came out anymore, so I thought I would heal that wound and get back into that old spirit of industrial cassette culture.

**Most of your releases are REALLY limited editions. These days many put much weight on packaging and limited editions and then the records end up being merely "fetish items", which are paid insane prices even if the music itself might not be worth it. Do you do editions which are equal to the demand and will you increase them in the**

**future if needed?**

-In general our editions are increasing. This was a conscious effort to spread the word and products to more interested parties. And yes the demand has grown, of course some titles are in higher demand than others, however edition number, package, and budget are the main factors in deciding releases, not how well known the artist is.

**Do you only sell your tapes by yourself or are you trying to find distributors. I've never seen them for sale elsewhere...**

-We do have distribution, but only select releases go to select distros and usually in small quantities. Select products are available from RRR, Artware, Self Abuse, Ground Fault, Pigdog, Monoral Trespassing, Suggestion, Noctovision, DRSC, and MSBR as well as several smaller distributions. We are all the time working on distribution and promotion. If anyone is interested in distributing we offer good wholesale rates. However some things are so limited that I might only offer them to one distributor... it all depends on the release.

**You told me your website has currently remained without updating for a year and a half. It seems you don't pay much attention to the web then. What is your opinion about noise in the internet?**

-The day I had direct access to the internet and email my noise world exploded. I think the internet and email are essential tools for the noise community as there is such a lack of press and way to get information out to people. One cannot rely alone on the net but it plays a huge role for us. However I'm not a very technical person and am not good with webpages etc. so our old webpage was horribly out of date as I never had the control of it in the first place. A new web page www.hospitalproductions.com is up and running. I wanted to create a very simple, easy to navigate web page that would stay updated. In my mind though nothing beats a good old xerox catalog and flyers.

**Something for the end?**

-Freak Animal is one of the last labels around with a good old school approach that hasn't fallen victim to trends. Thank you for the interview Mikko and keep up the excellent work.

**"RELEASE THE APPLE FROM THE PIGS MOUTH"**

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# NOISEBITCH

**How would you describe the music that you make? Which bands influenced you?**

-That's a hard question to start with. It's not easy to describe music but I'll try.

- Noisebitch = harsh noise with a lot of distortion, feedback etc.

- Loki = electro-acoustic experimental noise collages or something like that.

- Skt. Adolf uses loops (of very different nature) only.

I'm not influenced by any band(s) in particular but I listen to all kinds of music and I guess everything that you hear (see, read) influences you.

**Why did you decide to start Noisebitch? Don't you think there are already enough noise units? Too many actually?**

I know there are a lot of noise-units. I don't know if there are too many. I was listening to noise and experimental music for a long time but I thought that was too passive. I just wanted to do it myself. And I do it just for myself. If anybody else likes what I'm doing that's great of course but the main reason for making noise is that I just like to do it.

**Have you performed live with Noisebitch recently? If not, are you open to suggestions?**

I never performed live. I don't know. I just started this very recently. At this moment I don't think that I'm able to give a performance that is interesting for an audience. Maybe later.

**Do you think the visual aspect of a noise performance is as important as the noise itself? What's your opinion on bands that just sit behind the equipment almost motionless (like Merzbow) during performances?**

Yes, I think the visual aspect is very important. To me a performance should reach as many sense-organs as possible. It must add something to the experience of listening to noise at home. When you go to a band/artist that sits behind the equipment you can experience the music. You can hear it & feel it (when it's loud enough). So that's more than I can do at home but it would be much better when there is something to see too. And why stop there? There are more possibilities. Let the audience smell it, taste it!

**Are you also into power electronics? What do you think for instance of Sutcliffe Jugend and Whitehouse?**

No. I'm not really into power electronics (although the line between some noise and some P.E. is very thin). I don't think anything special about Sutcliffe Jugend or Whitehouse. I mean, sometimes I like to listen to that kind of stuff but not too often.

**When and how did you discover noise?**

Years ago I ordered a tape from Midas Tapes, at the time a label with guitar-orientated bands. They also released some compilation-tapes with more "industrial" acts. When I heard that I was immediately interested and started looking for more.

**Any favourite bands outside power electronics/noise?**

Sure, too many to mention. I listen to all kinds of music. To me there are only two kinds of music: good & bad music.

**You release your music on CDr. Does this mean that you think people aren't interested anymore in tapes? Do you see tapes and CDr releases as "proper" releases?**

I don't know about other people but personally I'm still interested in tapes. But you can't ignore the fact that the sound-quality on a CDr is better. So that's

why I use CDr. Of course the music is what really counts, not the medium.

**Which labels have released your music? Are any CDs, vinyl, etc. planned in the future? With which label/artist do you want to co-operate in the future?**

As I said before I just started this whole thing very recently so I'm not released by other labels yet. But Noisebitch and Loki will be on the compilation The Sound of Murder by Dedfuk (Canada), Noisebitch also has a song on the compilation Hate is Our Religion on Novaya Zemlya Productions (France). And I'm working on one or more split tapes on Abnormal Tapes (Slovenia). I planned co-operations with Sist-En-343 (Slovenia), with ADHD (Holland) & with S.U.I.C.I.D.E.-Propaganda (Belgium). I will also release a series of compilations (Calling All Reactive Agents) on Anima Mal Nata. I like to co-operate with as many people as possible. So anyone interested: contact me!

**You're also a visual artist. Does packaging get a lot of attention on your label Anima Mal Nata?**

Yes the packaging is very important. I always make full-colour covers with my artwork on it and all covers and inlays have the same lay-out.

**Please explain the names "Anima Mal Nata", "Noisebitch", "Loki" and "Skt. Adolf".**

- Anima Mal Nata means "evil-born soul". It comes from Dante's Divine Comedy. It's the christian idea about the original sin.

- Loki is a god/devil in the Edda, the ancient Icelandic mythology.

- Skt. Adolf is inspired by and about Art Brut. Skt. Adolf was the name that the art-but-artist Adolf Wölfli gave himself in some of his paintings.

- Noisebitch is just a funny name (I think). There's nothing to explain.

**Planned any "professional" CDs on Anima Mal Nata?**

Not at the moment (no money!)

**Any new noise units planned in the future? Why do you release music under different names?**

I use different names because the music is different (see the answer to question 1) and I like to cause some confusion.

Yes, there are more projects planned. I already recorded some (yet unreleased) songs as Room 25 and I want to record soundtracks for some books that I like (by Burroughs, Comte de Lautréamont, Céline, Ovidius etc.) as Fever Spoor.

**What's your opinion on noise/P.E./ industrial units that use pornographic/forensic etc. images on their covers? Are you interested in doing "politically incorrect" power electronics on sexual abuse, death camps, murder...?**

I don't have problems with it, it doesn't shock me but to be honest it tires me. It's not very creative to use another racist picture as a cover. It's all done before. I'm interested in the dark side of human nature but most of the time the only goal is to shock people. It can be fun to shock but the people that hear this music and see these images know what to expect and will not be shocked. You don't reach the people that you want to provoke.

**Are you interested in fistfucking yourself on stage during a Noisebitch performance or are other scenarios planned?**

Oh come on... go fuck yourself!

**Any last words before you get the lethal injection?!**

No thanks.



**Jonathan Canady is a name that is connected to a whole lot of projects, from dark ambient to PE with violent and sexual themes. No matter which musical style he tries it has always worked out brilliantly in my view. Now let the actual interview commence.**

**You have been doing dark power electronics under the moniker Deathpile now since more than half a decade. How come you got interested in this small patch of music-industry?**

-I had been a fan of power electronics for years and I was asked to do an experimental release for Mark Solotroff's new label Bloodlust. So I borrowed a friends four track and recorded the DEATHPILE debut tape "Random Acts of Cruelty" in December of '95. That tape had tracks that varied from dark ambient, beat oriented post-industrial and power electronics. I realized after "Random Acts..." that power electronics was what I wanted to dedicate DEATHPILE to and have stuck to that sound ever since. My interest in power electronics stems from my love of true crime, sadism and extreme music. It was only natural for me to get into the most pure and extreme form of music that exists.

**Does Deathpile consist of any members besides yourself? Are there different lineups for live shows and studio sessions? Who writes the lyrics and comes up with the ideas?**

-Currently I am the only member of DEATHPILE. The band has had various other members over the years including Tom from CONTROL, Don Poe who now works under the name LIBERTINAGE, and Chris from SICKNESS played analog keyboard for me at a recent live show in New York. Other former members have completely turned their backs on DEATHPILE and all things extreme because they were not truly into the subjects that I deal with.

**The Deathpile sound is often very dark and sinister in combination with nasty lyrics and distorted voice. Is there any special image or feeling you want the listener to see and**

"Some women I see I just want to fuck but you're different... Your face is begging for my fist. Your body begs me for pain. Every cell in you is telling me to hurt you..."  
(Too Pretty to Live)

**experience or are you just leaving it up to the listeners to make their own interpretations?**

-I think the experience will happen naturally. Listening to DEATHPILE is like a girl getting fucked in the ass for the first time. Either she'll enjoy it and want it again or it will be traumatic and she'll avoid it at all costs.

**The sound has evolved since the first tapes and the new sound found on "Back on the Prowl" is more structured with more samples. Is this the sound you opt for or are you constantly trying to break new ground?**

-The sound of DEATHPILE is purposely consistent since the "Gashbutcher" cassette. The techniques and results have improved over the years simply because of learning from each previous experience of recording. As far as the noise is concerned, I never set out with a specific goal, things tend to just fall into place. However, I have made a conscious effort to improve my lyrics recently. I find it very difficult to not fall into

a rut with lyrics. Lately I've been using more fact based sources such as the actual words of rapists and serial murders.

**Deathpile live. What do you think is the greatest part of playing live? Do you improvise on stage and create completely new sounds or**

**are you trying to keep it as close to the recorded material as possible? How does a Deathpile show look?**

-The greatest part of playing live is having people pay to have me scream obscenities at them. Some performances have been totally improvised but I prefer to know exactly what I'm doing at least lyrically. I normally have a certain set of songs I come up with ahead of time. All of the noise is improvised live with no programming or tapes. DEATHPILE's noise is created by analog keyboards and feedback loops so it would be impossible to replicate the sound of a recording. The lyrics are all taken from existing songs although they normally change a little in the live setting. A live show looks like a

long haired freak screaming as close the audience as he can get and one or two guys making a racket. No frills.

**What do you think of contemporary power electronics and noise? Do you see any new trends or just repetition of old concepts?**

# DEATHPILE

strength through power electronics

-Other than friends like BLOODYMINDED/INTRINSIC ACTION, TAINT, SLOGUN, CONTROL, ATRAX MORGUE and the obligatory WHITEHOUSE and SUTCLIFFE JÜGEND I really don't follow what's going on with power electronics today. This is more because I can't afford the time or money to hunt down what's out there than out of lack of interest. I always enjoy the work of those groups mentioned but I'm not qualified to answer that question regarding any other PE acts.

**The accessibility to the otherwise extremely limited market has somewhat increased due to the development of a cheap new media, the CDr. In the past new acts usually put out a couple of tapes before proceeding on to vinyl and CD but today anyone can get a CD-burner and just get their stuff out. What is your opinion on this matter?**

-I think it's good from the standpoint of the sound quality and durability of CDRs compared to cassettes.

Also, it's cool to be able to do limited edition releases like Biteworks and Troniks do. The problem is that I prefer a professionally printed and duplicated CD because the packaging is nearly as important as the music itself. I understand that this type of music lends itself to limited edition releases but there's something to be said for having a nicely designed professionally released CD. DEATHPILE has done a couple of CDR releases recently but I refuse to do any more in the future for this project. I spend a long time writing, recording, mixing, mastering and designing DEATHPILE recordings. Plus I've been doing this for years. I feel

that DEATHPILE deserves complete, professional packaging and duplication (vinyl or CD) for my future releases even if I'm forced to put them out myself.

**Deathpile future. I just got to know what plans you have for Deathpile in the future. New releases, shows and general fun?**

-I plan on recording one full-length release a year from now on. I'll begin recording the next DEATHPILE release at the beginning of next year and it should be available by Summer of '00" come hell or high water. I will play live occasionally as interesting offers arise. Slaughter Productions will be releasing a new split CDR between DEATHPILE and WHOREBUTCHER in the next couple of months. Contact Slaughter - email: atraxmorgue@tiscalinet.it or web: www.welcome.to/slaughter

**Canady future. You have several great projects of your own and split-projects. Will there be a follow-up to the highly agonizing project Blunt Force Trauma together with Scott Candey (Gruntsplatter)?**

Let me see that disgusting body of yours, That's it, show off your toilet... spread that cunt toilet bowl. Let me hear you say "I'm a walking toilet bowl" (Shit Pig)

-I used to have a lot of side projects, I don't have that kind of time anymore. Unfortunately, I lost a lot of money putting out BLUNT FORCE TRAUMA. Despite great reviews it sold really poorly so another release is highly unlikely. I still love that disc and Scott and I are still in touch from time to time. By the way, you can get copies of that CD still through relapse.com

**Hollow Earth, co-operation with Michael Hensley (Yen Pox), is another**

**project travelling into more dark ambient territory, do you have any plans to do another release?**

-Michael and I have been talking about doing a second HOLLOW EARTH CD. It'll happen in time.

**As Urge Within you released a tape named "Rage" that still impresses me and personally I want more of this, will I get more?**

-Well, several people have said good things about "Rage" but I don't exactly have labels pounding down my door to put out another THE URGE WITHIN release. I'd do it in a heartbeat if the opportunity came up. I love making noise with my Moog Prodigy.

**Finally you are probably most known for your work as Dead World which is a more "normal" band playing a heavier riff-laden Godflesh-esque music. Are you working on more material as of now or are you content**

**after achieving the great album "The Machine"?**

-I am doing a new DEAD WORLD demo right now which will be available soon. That project has changed considerably. No more heavy guitar and more of an early COIL and later SWANS influence. We will be looking for a label to release a new DEAD WORLD full-length in the near future.

**To contact Jonathan Canady e-mail**  
deathpile@hotmail.com





# ze' r O - s u m

**What sources do you use for sound?**  
I use a keyboard, sometimes samples, and sometimes a guitar pedal.

**What was your initial connection to the underground music scene?**

That would be Richard Ramirez. I've seen very little experimental shows and that is definitely a big loss for me especially if I feel comfortable doing work that may be considered experimental and because no other scene would allow me to perform what I do.

**Who do you consider to be your greatest influence as far as your own music is concerned?**  
This is a hard question considering the fact that I started writing and recording this material before I was really exposed to what has been out there in the experimental genre and this means listening to stuff from the late 70's up to now. I'm extremely influenced by classical music particularly those from the baroque period. It seems to always be the dominating factor in my pieces.

**What do you think about the current digital technology available for home recording?**

I'm always blown away by what is being put out there in the market and amazed by what those toys can do. Unfortunately money is the reason why my studio is made up of only a stereo, 4-track, and keyboard. I have many friends who are musicians that have every gadget to produce anything they want in such a little time but refuse to do anything with it. I want to be able to make music with what little I have and make them sound just as important as any other mastered piece that was made on some \$20,000 piece of equipment. I will eventually collect my toys but I'm not in a hurry.

**Is there any underlying philosophy that motivates your musical expression?**

I would have to say no for the most part except that my intentions are solely to put what I feel in the piece at that moment regardless of what is happening around me. Some pieces are put together exactly the way that I planned it in my head and some evolve into another representation of another feeling that I've come across before. Sometimes I mainly visualize scenes like play, or film to bring the piece together or I become obsessed with the theory side of the music.

**What do you use for inspiration for a piece?**

My own desire to hear something that I know exists but that I personally haven't heard before outside or inside my own mind.

**Do you start with a title and then find the sounds to fit the work, or are the titles added after the fact?**

I do both. It's different with each piece. I am very obsessive compulsive when it comes to titles, overall sound and what they have to do with each other and how each piece that's been titled, conflict with other pieces and their titles. Ultimately the sound of the piece names itself in my case but the exception doesn't happen as often. I'm working around this for the full-length CD through Slaughter Productions.

**Does anyone assist on any of your work? Would you have other collaborators in Zerom?**

No one assists me. I do have one person in mind who is a vocalist, but other than that Zerom will be a solo project for the most part with maybe 1 track on an album with another person.

**Have you seen any recent exceptional experimental performances?**

Well like I said, I haven't gotten out much and I wasn't familiar with any groups locally. Since I've done 2 live performances I've gotten more exposed to what Houston has to offer and names of others that I haven't seen. I would say that the closest that I've seen locally that holds my interest is A Pink Cloud and Richard Ramirez, but I am always wanting to see other people perform.

**Why join the Black Leather Jesus family?**

Mainly because it would be different from anything else I've done. I would have a place to go and invent things that would be more chaotic and unbound by any conventional philosophy or theory. I've always been interested in considering projects that seem to test or break down my own prejudices and fears about music especially of the genre is filled with minds that are focused on creating rather than talking.

**Mr. Ramirez says that he feels you will bring forth a new element to the band. What might that be?**  
Specifically I wouldn't know but since we're made collaborations (Zerom + R./Zerom + BLJ) he noticed how the edge of his noise was somewhat changed and thrown into a different tangent when I played over it making my part an accompaniment to his/their work. The most important aspect of me joining BLJ I feel that needs to hold up is it must not sound like Zerom+BLJ. It should just sound different.

**Have you had any bad experiences with Mr. Ramirez? I am speaking of musically not sexually. Unless you care to comment.**

No I haven't.

**People seem to either hate or love Mr. Ramirez. Why do you think that is? Do you sometimes hate him?**

I think they may confuse his level of commitment for getting the job done as a level of arrogance. I feel and see it as an absolute requirement to have blinders on when it comes to falling into the hands of lethargy and carelessness. I see nothing wrong with him when it comes to his musical etiquette with other musicians.

**What is it like being the boyfriend of one of the most successful experimental musician to date? Is that a positive or a negative?**

It's different. Its effects can be both positive and negative, but I don't worry about it. I understand why it could be a negative thing for me musically but in every musical situation I feel there always lies the same issues of what is a positive or negative benefit when you decide to sell your work.

**Are you a homosexual, or are you one of those bi-boys that us homosexuals are so attracted to? Yes, I am a homosexual.**

**What is on the future agenda for Zerom?**

I'm planning on completing a full-length CD through Deadline Records this year. I also will be trying to save up for more equipment and incorporate more instruments if my paycheck permits.

**What is on the future agenda for your work in Black Leather Jesus?**

Just to see if I am compatible to work with Richard and Kevin. Hopefully it will be symbiotic enough to give a good performance especially in NYC.

**What is on the future agenda for your work on Richard Ramirez?**

I wouldn't know how to answer that except to say that when the inspiration comes around for some kind of tribute form material from Zerom, it would happen. As of now I don't know.

**Do you consider your work in the same vein as the musicians: Soviet France, Archon Satani, Current 93, Lustmord, Brighter Death Now, or Rapoon?**

This question is going to make me look like an idiot but I'm only familiar with Current 93, a little of Soviet France, and Lustmord. I am really a fan of Lustmord (this I deduced about myself from what little I heard). I do feel that my work is for the most part more structured than I guess these groups, those that I'm around, and the groups I've recently heard like Sublimin which I do like. I still am in the dark to what is our there. I honestly haven't the time to start buying music.

**Would you consider "experimental music" in general to be quite pretentious? Would you refer to yourself as such?**

I remember accidentally being a part of a show that was part experimental and part punk/ska/rockability. I didn't know who they were but there were in an art gallery and some guy was playing a small cheap keyboard with a slide projection behind him. I guess it was really then that I wanted to be doing what he was doing and that was to perform by myself. I'd heard all kinds of stories of groups at galleries doing odd things even ridiculous things that I couldn't believe there was a scene for that. I think the pretentious stigma that goes along with exp/music is because it's usually categorized with conceptual art and not everyone understands or appreciates such art. I think that most musicians are pretentious when they express their lack of understanding towards those who might not like or appreciate what they do. I can see it being more within the experimental scene only because it is somewhat of an exclusive part of the underground world. I don't think that what I do calls for a secret sect that decodes what I have to express and all those outside of it are clueless to its secrets whether or not they want to be apart of it. I think that's completely ridiculous. Those who feel they're the one and only major revolutionary keystone to the direction of where music is going, are just plain arrogant and they will inevitably put their foot in their mouths. No, I don't feel that I'm pretentious. I dislike many things that I have produced but I still keep it to reanalyze to see what I could do better or different. This has nothing to do with first impressions, rank amongst certain circles or overall approval. It's done more for self-approval. However if someone tags me this or that, then so be it. I can't satisfy everyone.

**Mr. Ramirez mentioned you are also a painter and writer. "Jack of all Trades"? Would you care to share with us?**

I'm getting really curious about what goes on when you two correspond. Yes I do paint and draw. I draw more than I paint but since I've been doing more paintings than usual. Some are exhibited on [www.exp-art.50megs.com](http://www.exp-art.50megs.com). Eventually I will be working on pieces on a regular basis if time permits. I'm getting more mutually obsessed with it that it is getting hard for me to balance the two. I'm majorly influenced by the Surrealist, Egon Schiele, Frantisek Kupka, Lucian Freud. I've been doing as much research on 20th century as much as possible. Eventually I would like to embark on mixed media/conceptual art. I really want to incorporate that later into the ze'ro-sum project. The writing has somewhat been on hold. I mostly write poetry(not slam), and have kept almost everything I've written since 9th grade. I've written some short stories, a screenplay, a one-act play, micro-manifestos, and have been in the middle of a dormant novel that hasn't gone anywhere. Maybe I'll share that with others later on.

**What are some of the best qualities of Jovan Hernandez? What are some of the worst?**

I can't believe you asking this question. I feel like I'm applying for a minimum wage job. I don't know how to answer that one but I can answer the second part. The worst part about me would be the fact that I get depressed really easy whether someone causes it or not; people say I'm rude and sarcastic; and have bad time management skills. I'll stop there because I could probably go on and on.

**What are some of the best qualities of Richard Ramirez? What are some of the worst?**

I'll just start by saying that when I met him I had no idea of his oeuvre in the noise world and that he knew more people than I had originally imagined. I met him through his fashion side. He needed models and I looked at his clothes and I said that I would help him out and I have been ever since. He's really a highly affectionate person. He does things for others that most people won't think twice about. When I started to get to know his past life within noise, he told me loads of stories of the negative feedback that he got and is still getting. I speak from experience that the worse aspect about him is that sometimes he has problems controlling his anger and has had a malicious side that I don't necessarily agree with. But when I compare his past anecdotes to now, he's changed in that department.

**How has your family reacted to your work as a painter, writer, & experimental artist? Do they understand your work, or appreciate it?**

They support it but I know that's not what they are into. It's been recently that they've seen my paintings and have made optimistic comments on them. They've really approved of my personal drawings. Most of my whole family hasn't read much of what I write since they are definitely not into poetry or reading for that matter. Now as a so-called experimentalist they accept it as a sound track to a movie or background to something else I would definitely say that appreciation is greater then the understanding but I am content with that.

**How has your family reacted to your boyfriend? His work can be quite intense for one to handle sometimes. How do your friends react to him?**

My family on Richard is that they only know him as the person, not the noise musician. They know he does it but my family, especially my mother would not approve of his subject matter. It's not for them anyway. My friends are all over him (not in a sexual sense of course). Most of my friends are not into noise. I'm not hardcore into noise but I do listen to it occasionally. I do accept the purpose, meaning, and significance it has on music. As for the other I don't think they do.

**What's more difficult? Being a painter, a musician, a writer, or a homosexual? And why?**

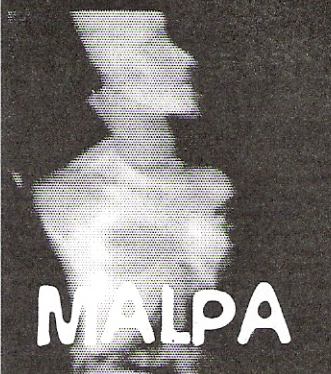
They are all equally difficult. I honestly feel like I haven't succeed as any of them yet I'm still striving to do so. I'm self-taught when it comes to the painting and drawing and it's taken up to now to get involved with an art exhibit. I started teaching myself the piano the same time I taught myself how to play the french horn. I played the trumpet and the baritone previous to that but that didn't go anywhere. My major was music performance for the piano and I realized I don't have what Chopin had and that proved that I wouldn't be much in the classical world. Writing is something that I've done personally and only on 2 occasions did I try to get it out there (like I said before, I might be able to get a collection of writings to put out locally and sell it). And being a homosexual on top of that has made it difficult to be optimistic and continue with all this when everyone makes an issue out of it like death or disease is in the air or tragedy should be just around the corner for me. However I'm still going to continue writing, drawing, etc. because it is the original source that I can contrive my happiness from. This answer wasn't meant to be a pity trip but more so a display that my goals are set but I haven't yet attained them.

**On a very personal note (one that I would hope you'd answer, I'm sure Ramirez would love to know the answer, too). Would you ever marry? The reason for this question is that I've recently gotten engaged to my boyfriend (of a year), Thomas. I think having the support of a spouse can be quite important. It is an acknowledgment in every aspect. He helps me get through the day and night. It is a great support system.**

As of now no, but maybe later on. Congratulations to you and Thomas. I can understand how one can fall in the process of getting married but I understand more so the process of getting divorce and what comes afterwards.

**Any final comments?**

I would like to thank you Julien for your appreciation to take time out of your normal schedule just to do this interview. It's been so far an interesting month for me and I'm starting to get responses from people that have made it all better. I am hoping that you and others would give Zerom a chance and just listen to it.



**An unknown figure to me in the American noise/PE scene until I saw his posts at some mailinglists searching for contributors to a compilation called "An End to Masterpieces". Now some six months later this compilation is due for release.**

**First things first, who are you?**

I'm an old school punk rocker from Ohio I guess... I've been creating music since I was 15... first in punk/hardcore bands then around 1998 I started a noise project with a pal of mine called Season of Discontent... basically improv noise that was all over the place in sound... we put out a demo and got some decent feedback... back then there was a great place to play live call Speak In Tongues... so we got to play several good shows... well eventually all of that faded away and I created Malpa... I'm influenced by everything from Industrial, Death Industrial, PE, Noise, Dark Ambient etc... I firmly believe in the DIY ethic that stems back to my punk rock days... Malpa is Primate Electronics.

**How come you decided to release this compilation?**

I read and post on several on-line boards that cover experimental noise... through time I have noticed so many people talking about their projects so one day I decided that I would create a comp and give them a chance to be heard... what the comp consists of is bands that answered my ads and artists I personally asked...

**I know from the inserts that this compilation has got something to do with Antonin Artaud, what and why?**

Well first the title of the comp comes from Artaud's book "Theatre and it's Double"... I think noise fits the title well... I've enjoyed Artaud's writing for several years now... I think the way he used and would have still used sound in his plays would have been considered noise now a days... I used his image and text but the comp really has no theme... I like to leave things to ones interpretation.

**Have you released anything prior to this compilation?**

No this will be my first release.

**Isn't it a bit bold to put out a 2x90mc comp. with open submission as a first release?**

I suppose so... I really never thought about the boldness of putting out a comp this big... now that I'm almost finished there are things I've learned and would change... but I also believe that unknown artists deserve a chance to be heard that is why I kept it open submission... It seems to me these people start new labels and release only things by established artists... that's great an all but those projects already have tons of releases you can purchase anywhere... I like to hear new things by new people.

**Your own project Malpa is featured on the comp, for how long has that project been around? Do you have any discography for Malpa?**

Malpa has been around a year... nothing officially released yet... things in the works though.

**How does the future for Malpa look? And will you release more compilations or even other artists?**

Well I'll be relocating to Canada later this year... so it will be a new scene for me... I hope to be playing live by then. About compilations and artists... probably not for now, I really have no urge to be a label... but who knows in the future.

**Official home of Malpa:**  
<http://www.geocities.com/MALPA/>



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# REVIEWS

This time around we've got one contributing writer in our ranks doing reviews, but we are still searching for people interested in writing reviews for future issues of Degenerate. If you think you have something interesting to offer us, please get in touch!

The reviews featured on the following pages written by (M) Mikko A., (J) J. Mattila and (TSP) TsinPot.



## Aluminum Noise "Walden" CDr Verato Project, verazität 007

As far as I know, Aluminum Noise has been pretty productive in terms of CDr releases etc., but "Walden" is my first encounter with this act. The disc opens with some rather basic harsh noise and remains that way until the end of the 3rd track where some droning ambient sounds appear. The noise part in my opinion isn't too exciting. The digital and computerised aspect is too recognisable to really make it interesting or what's more important, powerful. It actually is quite well constructed and everything, but somehow the digital production simply leaves something essential out of the sound. The more calm, droning part fits well in between the harsh noise bits, and here the cold digital sounds aren't that irritating. Nonetheless once we get to the 4th track, the harsh stuff is back. As I said, the way the noise has been pieced together is really good; really heavy low rumble and thick layers of mid frequency noise with the occasional high pitched feedback sounds. Still it doesn't have the same balls as some analog harsh noise. Suggestion Records' sub-label Verato Project is responsible for this, so the sleeve is in full colour and the edition is limited to a mere 50 copies. (J)

## Anapthergal "Luonnonjärjestyksen muistolle" CDr Artfuk Production

The material on this disc was released on a split CDr with Industria Masoquista by the U.S. label Sacred Sound last year, but I just received a promotional version only including the Anapthergal tracks. I've pretty much liked or at least seen potential in Anapthergal's previous works, and I've been expecting to hear some new material for quite a while. This disc opens with "Natural Order" which includes some statements by Pentti Linkola, and this must be the noisiest material from this project thus far. Some really unpolished drones and machine sounds with metal junk noises and screams. Powerful and uncompromising, but I wasn't too impressed by this track. The remaining three are more up my alley, being really nice pieces of very obscure ambient with some hints of industrial in the form of rhythmic elements, and maybe even some traces of apocalyptic folk can be heard on "Implements of a Runic Garden". The last track moves strongly towards death industrial with some really low, distorted electronics, looped metal rhythm and samples of Päivi Niemi, a quite famous Finnish woman who claims to have been a satan worshipper, later having found christian faith. Might sound amusing to Finnish listeners, but the samples work really well in the track. The last three pieces on this disc are probably the best Anapthergal I've heard so far, but I'm still expecting to hear more of a thoroughly impressive work from them. (J)

## Anemone Tube "Existence" CD Auf Abwegen, aatp09

This is the first 'real' CD release from the German Anemone Tube, previously having released a load of tapes, vinyl and CDr's. Originally this was supposed to be Anemone Tube's last release, as Stefan was meaning to stop making noise and to concentrate on his graphic designing. Nonetheless, as the text "A new beginning" in the inner sleeve of this CD suggests, Stefan has decided to continue with Anemone Tube and apparently is preparing new material as we speak. This CD on the other hand contains material recorded between 1996-1999 and it represents the more harsh side of Anemone Tube. Of the six tracks included, more than half are probably the noisiest material ever heard from this band, but instead of plain harsh noise, they often bear clear structures and occasionally even rhythms that keep them

from becoming too static. Also, the layers of distorted electronics and diverse sounds are so dense and detailed, that the tracks remain quite interesting throughout. Combining the extreme flushes of white noise with some low frequency electronics also guarantees that the sound contains an essential amount of strength. The more calm, harsh ambient side of Anemone Tube is presented here on "Red Waves" as well as on the title track which is my absolute favourite off the CD with its slowly evolving layers of massive sound. As a sort of a 'new start' for Anemone Tube this CD serves well and I hope that Stefan has enough enthusiasm and vision to keep developing the material onwards. (J)



## Anenzephalia "Anenzephalia" CD Death Factory, DEATH-011

This is a live action performed by Anenzephalia in Sweden back in 1996. When released five years later one might fear that the sound might be dated but hold no fear this could have been recorded yesterday. Anenzephalia is a band that sort of deludes me and I have never really got into it, probably because it is harder to pinpoint the themes and styles than with for example Con-Dom or The Grey Wolves. Actually when I sit back, close my eyes, put the volume on below earthquake and just melt into the sounds I realize what Anenzephalia is. No doubt this is power electronics, heck this could be the very answer to what power electronics is. Live vocals through effects, fizzy and muddy electronics and some samples. The formula too many are trying to get to work but only a few really succeed to use. Anenzephalia is among this limited circle of bands that truly master the formula. The tracks on this release are quite varied relying either on a strong slow noise rhythm or a somewhat dense wall of noise. The vocals are really high in the mix that I attribute to this being recorded live and they would probably have drowned if mixed lower. I usually dislike too high vocals but on a live release I think it works out great. Track 4, "A Tribute to...", really impresses me with a great mixture of a strong drum, great vocals and nice use of samples like the nice retro intro taken from some old German propaganda (I presume). Heck it is hard to choose which tracks to describe, as this is really strong material. I could mention the suffocating electronics on track 5 ending with a comforting voice repeating over and over that there is no danger. I could also mention track 7 with a slow drum, great twisted electronics, a steady pulse, and a vicious snarling voice asking you if you can feel the pain and suffocation. In the 42 minutes this release showcases the best parts of the power electronics formula. Now I only want a time machine so I can go back in time and witness this event. (TSP)

## Arca Funebris "Endorcism" CDr D.R.S.C., dead 011

Arca Funebris has some material done on tape format. Polish dark ambient isn't a good "selling point", but the fact is that Arca Funebris isn't much behind from the famous artists who are doing records for CMI etc. Playing time of the CDr is actually worth of a mCD, but for me that was just the perfect length. There is nothing new for dark ambient, but another decent release for those who love to hear bass loaded ambient with sinister and dark feeling, without any trace of melodic new age keyboard music! Professionally printed glossy covers in plastic sleeve. Edition of 100 copies. (M)

## Artfag #1 zine + 3" CDr Hospital Productions, hos-50

Very strange, photocopied zine, in size of c.10cm tall and c.40cm wide (yes, the numbers are correct). Filled with photocopy collages, weird drawings and photos, and interviews with Richard Ramirez/BLJ, The Haters, VOK and Joshua Norton Cabal. It's great. I admit it could be better, but also worse. But I read it all at once. Just laid down on the couch and kept reading until it was all gone. It's very rare these days that I actually have the patience to focus on one thing so much. There is a 3" size CDr, with 21+ minutes of good noise. Some small, some bigger bands. All short cuts. Haters, VOK, Sickmess, Tef, Fubisubi, Domstar, Joshua Norton Cabal, Gasolineman, Asd, Flatline Construct, Macronympha, Bargain Basement, Whorebutcher, Government Alpha, Richard Ramirez, Cornucopia and Prurient. I hope there will be a #2, maybe less "artfag" size. Good old AS

or A4 would be fine, but the content is great like it is. (M)



## Axone "Casus Belli" 3"CDr Sonnambulant Corpse Recordings, SC003

Another one of these nice little 3"CDr discs, this time packaged in a bullet evidence bag, containing the debut sounds of a new U.S. project. I don't really know how to categorise this one, as the three tracks presented here are quite diverse in style. The opening track, "Manifest Destiny" is a really simple piece with quite a cheap organ sound playing clean chords with some voice loops and other occasional samples in the background. Even if its a bit too simple, it might have been interesting if the sounds were a bit more unique and strong, instead of what sounds like the preset sounds on a cheap keyboard. The second track is a much better one with an approach which is somewhere between death industrial and dark ambient. Opening with some slow rhythms of industrial machinery and some more random factory noise, the track elevates into a nicely pulsating piece with really distorted vocal sounds, bringing Mörder Machine to mind, and ends with a more mellow part with nice drones and metal junk sounds, but is then ruined with just a few seconds of a floating piano sound. Not playing a melody, its just random sounds, but still it ruins the nice industrial atmosphere in the track. The title track ends this disc, and starts off with some low drones, and vocal loops and rhythmic noises slowly appearing from the background. Towards the end a very manipulated spoken sample appears, but besides that the track remains pretty monotonic, yet rather good. I could Axone is a pretty promising act, yet definitely need to improve a lot before being nothing more than just promising. Needs a lot more strength and less artificially artistic gimmicks. (J)

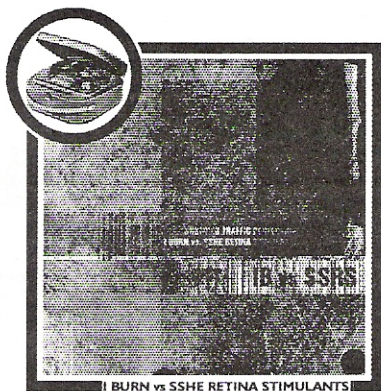
## Barfly tape Hammasrataskasetit, HK-3

Barfly is a project of one of the members from The Nihilistik Kitchen Unit, also a part of the Hammasrataskasetit label roster. This probably is the project closest to harsh noise from the bands on this small label, whose projects at least thus far seem to more or less contain the same members. The tape includes just one long track of undoubtedly much improvised noise, apparently mostly done with screams and various instruments through heavy distortion. I have a feeling that there might be some power tools there as well, but I'm not sure. The constant use of some sound sources makes the track sound pretty dull. There are some good parts that come close to some extreme noise, but due to the lack of actual structure and other sound sources, even the good parts are soon forgotten and you're left waiting for the tape to end. If improvised harsh noise is Barfly's intention, a variety of different sound sources would bring a nice flavour to the sound. (J)



## (Man Is the Bastard:) Bastard Noise "Throne is Melting" CD Helicopter Records 8

This must be best Bastard Noise release in a long time. I like most of their work, but this is among the highlights! 4 first tracks are short noise blasts with vocals. In the Vital e-mail review newsletter it was mentioned that these tracks were too "punk rock" for the reviewer's taste. Lasting about 2 minutes each reminds more of hardcore/grind song length, but music is sheer Bastard Noise. First one has electronic ambient drones and female vocals. 2nd one is extreme noise attack with strong caveman growls. 3rd one is instrumental. It seems that the new member, John Wiese, has brought some good new harsh noise elements into Bastard Noise's traditional machine grinding. Last of the short ones has some strings and

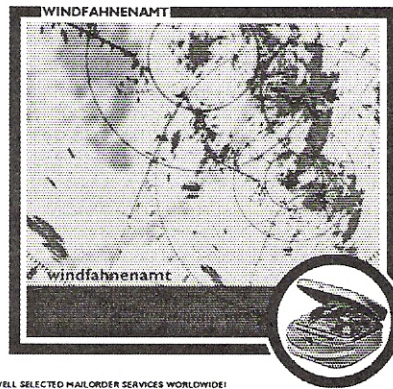


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female vocals with drone electronics. 5th one is an untitled mail collaboration between Wood, Wiese and Mr. Sanderson (Facialness) from Japan. 5 and a half minute noise storm. Pleasurable experience indeed. "Denied Psychotic Human pt. 2" has a 4 person line-up doing drone noise/electronics accompanied with vocals. 7th track has been previously released as a 3" CDr for their Japan tour and the 8th track is released as a one sided 12". Both are c. 20 minutes pieces, latter one being ambient and the other one noisier, yet not the noisiest. This is a very good and varied CD. It shows several different sides of Bastard Noise and should be the best way to start with BN if you haven't done it yet. For the Bastard Noise fans, this is an essential release. (M)

#### Bastard Noise / Hospital split CD noisebludgeon, nb008

There are drum machine driven noise works and electronic chaos from Hospital + standard BN style electronic ambient recordings from Wood & Wiese. A good one worth buying, but didn't get me too excited after the excellent "Throne is melting" CD. Hospital is a band I have not liked so much. I don't like drum machines in noise, so it kind of spoils the whole atmosphere. Nice cardboard covers in plastic sleeve. (M)

#### Bastard Noise / The Slasher Film Festival Strategy split CD Kill Frank Lentini Records 007

Bastard Noise has 5 tracks of good "Wiese era" Bastard Noise. Besides the original member Eric Wood, John Wiese is the only additional member here and his contribution to the BN sound is great. BN has been able to expand their sounds from traditional BN machine drones and noise to more harsh and crushing sounds. I'm not saying that old BN would not be good, but when there is so many releases being done, it's good that there are some bigger changes with sources of sounds. Vocals are not liked so much and angry, and the sound is clear and recognizable Bastard Noise. T.S.F.F.S. on the other hand is not too good. Drum machine experimental sounds. Clean rhythms and short songs do not keep my attention for long. (M)



#### Bernd Spring CDr Verato Project, verazit005

Even though I remember liking some of the earlier Deep material, I haven't been too impressed by Bernd Spring's later works either under his own name or as Deep. Hence I was surprised to find some pretty good droning ambient on this disc. The tracks rely heavily on layers of background drones (I'd assume their mostly created with a bass guitar) and on top of them all sorts of sounds are added. The opening track "Westwoodworks" is perhaps among the best ones here with some nice drones, sounds of woodworks and slow rhythmic elements. The fourth track "Sleeting" really puts your speakers to the test with some really overwhelming bass frequencies which at loud volumes will make the entire room resonate. Still, after the first time it gets more or less irritating... Equally irritating must be the track "Kill Your Local Nazi Industrial Hero" which appears to be a piss-take at some power electronics bands, being a really noisy track with some distorted vocals shouting the track title over and over again. I can certainly see the humorous (even ridiculous in some cases) aspects in the power electronics/noise scene, but this particular track comes across as nothing more than a lame attempt to make fun of the genre. Besides these negative points I must say that this CDr was a surprisingly good piece of droning ambient with a bit of experimental touches here and there, the first couple of tracks being my absolute favourites here. The disc comes in a nice special sleeve in a limited edition of 50 copies. (J)

#### Bestia Centauri "Ubbö-Sathia" CDr Sonnambulant Corpse Recordings, SC002

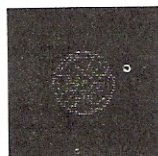
It's been a pretty long time since I've heard any dark ambient etc. stuff toying around with the Lovecraft mythos, and I must say I've been doing well without it. Anyway, Bestia Centauri from U.S.A. seems to be adding that extra obscure something into their dark ambient by using some Lovecraft influenced writings and themes. Luckily it hardly makes it to the sounds themselves, so I can easily forget about the themes and focus on the sound material. The 3 tracks presented here belong to the Inade - influenced blend of dark ambient, i.e. extremely deep soundscapes with a thick layer of background sounds and lots of things happening in the foreground. The problem with Bestia Centauri is the lack of structure and dynamics in their works. Even though the sounds are just what they should be, really powerful, dark and definitely not some cheesy shit that you come across with some new acts today, it's all put together with not enough thought. The sounds on the foreground sometimes feel as though the artists didn't exactly know what to do in that particular part in the track, and simply put all the samples and effects in the same place, making it sound somehow pointless. The saying "less is more" could be utilised here as well, obviously helping the artist to put a lot more emphasis on some specific things instead of just floating all over the place. I'm not too impressed by this disc, but I wouldn't be surprised if Bestia Centauri came up with something interesting in the future. The packaging and artwork is top notch, though. (J)

#### Blod "Starbright", "Country Girl Perversions", "Pleasurable Figures in Filth" CDr Electronic Ejaculation

Jesper Forselius was once a happy drummer in the Swedish sing-along-while-you-are-drunk punk band The Kristet Utseende, now he seems to be quite a deranged madman mangling us with Blod. The sound of Blod can be compared to that of Taint in some aspects. Some of the tracks have a spoken word intro before a longer section of noise. While Taint usually focuses on whores and death, Blod focuses on sexual experiences and love. Some of the spoken word samples are taken from a cult youth TV-program about sex and love called "Bullen". This might not have such strong impact on non-Swedes but for me it really sets the mood as I got a lot of good hints from this program. The innocence of the samples is contrasted by the vicious noise. The noise itself is not the harshest I have witnessed and there are no vocals, which sets it apart from Taint. There is a flow in the noise and quite a lot of variation between the tracks. Each track in itself is quite monotonous which I don't consider a problem as the noise gets some time to evolve. The reason why I am reviewing these together is mainly because there really isn't much to tell them apart. Each is about half an hour worth of noise and they are all cheap CDr's. This is CDr in the ugly category with no print on the CDr and xeroxed inlays not cut to fit. Jesper Forselius released these himself on his own label Electronic Ejaculation but I think that there is enough good stuff to at least put out one full length CD. Anyway if I were to say which one of these I would recommend the most I would choose "Country Girl Perversions" because there is more use of sampled spoken word and also some of the nicest track titles such as "A Barbedoll Shoved Up Her Ass" and "Ellen is Pissing". Puerile titles but oh so fun when related to the "Bullen" samples. The next

release by Blod will be a CD named "My Beloved Daughters" on the label Segerhva. Can't wait for it, ahh. (TSP)

**Bongoleero CDr**  
Self financed CDr disc, limited to 100, with full color card as front cover and copied track/info list on color paper in plastic sleeve. Looks strange, but not as strange as it sounds. 14 crazy tracks of experimental noise & "music" in short 26 and half minutes. The shortness of the tracks keeps me focused on this music all the time, even if many of the tracks are music which normally isn't my cup of tea. Each track is different. From weird combinations of toy-drum rhythms and goofy acoustic guitars and acoustic junk noise to amazing massive industrial noise tracks full of echoing sounds and metal percussion noises. Lots of acoustic noises, some primitive electronics, "hand made" feeling overall. There are some tracks which impress me highly and others that merely amuse - or irritate. I find myself liking this the more I listen to it. Even during writing this review, it sounds better again. I know there are a lot of people who dislike plain harsh noise which is "cold and negative" as well as monotonous and predictable, for them Bongoleero should give a good adventure to weird sound experience which is as unpredictable as can be. (M)

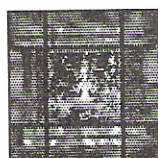


#### Brighter Death Now "1890" LP Cold Meat Industry, cmi 101

Black embossed sleeve and heavy vinyl are elements which first grab your attention on this vinyl-only release. How long Ltd. 800 copies are available, I don't know, but if it still is while you're reading this, I'd rush and purchase this. Despite being mastered by Peter Andersson and being recorded as late as 2001, it's so lo-fi and muddy that many would be amazed this kind of material still goes on records in times of hi-fi electronics. The feeling is morbid and dark. There are 4 long tracks. No titles, no artwork (besides the obligatory symbol on front cover and labels), what the music deals with and what the samples are talking about, I can't say, but when I listen to this material I feel it gives me a "vision" of something. Well, not going to describe what it is, but something better than what the previous full length was able to provide! (M)

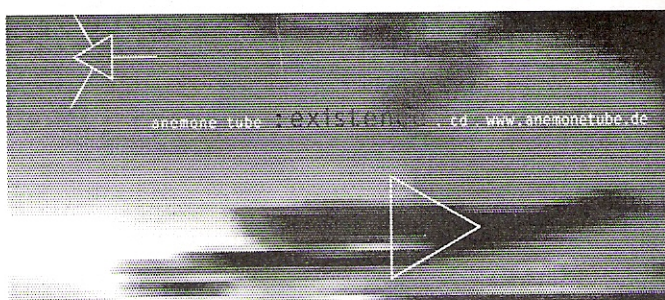
#### Celestial Plenitude "Unattainable Promise" CDr

This disc really surprised me, as judging by the band name and track titles, I was expecting some really terrible neo-folk or something. When I stuck it into my CD-player, I was really blown away by the fact that it was actually harsh noise! Well, maybe not the harshest possible, as it often is more structured, but still, not what I was expecting. The first track is simple noise, no fast cut-ups or anything, just plain low- and mid frequency distorted noise. The second track starts in a similar way, but then there appears a music box melody which is heavily distorted as well. On the third track there are some spoken samples on top of the noise, and there seems to be an occasional melody beneath it all as well, but as usual, it's all very distorted. The fourth track brings some higher frequency sounds to the basic noise, and it sounds really refreshing. I'm not sure if they are metal junk screeches, but they sure do sound like it. The actual noise sounds a bit as if it's done with a bass guitar, but I'm not 100% sure. The fifth track is more of the same noise thing with some speech samples. The last track is complete silence for the first 4-5 minutes, and then breaks into some really harshly distorted children's song sounding really sharp and noisy. All in all, once I got over the surprise, I became quite quickly bored with this disc, as the noise here is really nothing special. Not even average, I'd say. It completely lacks depth and dynamics, not leaving any kind of an impression on the listener. (J)



#### Chaos as Shelter "Midnight Prayer / Illusion" 2CD Crowd Control Activities, CCA024

It's not too often that you come across an Israeli industrial ambient artist, but Vadim Gussis a.k.a. Chaos as Shelter is one. Prior to this release, he has put out at least one CD and a CDr as well as the 7" on Drone Records which was my first encounter with this act, and it was already enough to impress me. On this double-CD, I'd say Chaos as Shelter is moving along some more soundscape oriented lines compared to the 7". The sound is always filled with diverse layers of drones, drifting melodies, frail percussions and chimes as well as peculiar effects. At times you can clearly hear some influence taken from the cultural surroundings of the artists, both in terms of sounds and atmosphere - a strong basis of religious mysticism, nevertheless coming from a more of an "outside" perspective. The two CDs, named individually, present two separate works nonetheless fitting well together. There hardly is much different in the sound itself, except that the first CD could be said to be including some more "melody based" ambient whereas the second CD contains some really dark, often industrial style material with a slightly experimental touch. I'd have to say Chaos as Shelter presents the best ambient material I've heard in a while and I'm looking forward to his future works. (J)



#### THIRST FOR BLOOD Episode #43 "The Rabbit" The butcher's manual

CD-Rom for Win + Mac, feat. soundtrack by The End

"This CD-Rom shows a great interactive way to prepare a Rabbit. Bloody and disgusting..." (The Noisiest Newsletter, 09/2001)

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Transfictional Entertainment · Bleicherstr. 16 · 88212 Ravensburg · Germany

#### Clay Figure / Grey Park split tape Herkät Kelat, VPK-3

First of all, this tape comes sealed in a recyclable plastic bag in which dog shit is supposed to be disposed in. I'm not sure if that refers to the actual contents of the tape in anyway, but it's an interesting thought nonetheless. Grey Park fills the A-side of this split tape and judging by the fact that I've heard many of the tracks featured here a couple of years ago already, I believe it's mostly old material. Since I haven't liked the new Grey Park material too much, it was actually nice to notice that this tape includes some older tracks which in spite of being at times tediously experimental, still contain some rather nice moments as well. The last track from Grey Park on this tape, "Meat" has always been one of my favourites from them, being perhaps the closest they've ever got to industrial or something closely related. It contains a percussion loop run through some sharp distortion and some toy keyboard (?) abuse on top. Well, I must admit that I've more or less lost interest in Grey Park. Clay Figure is a new Finnish act of which I hadn't heard prior to this tape and I'm quite sure I won't bother picking up anything else by them. Of the ten tracks included on the B-side of this split tape, the majority is just all sorts of weird sounds put together or some incidental guitar improvisation or something. There are parts where everything has been assembled as a rather ambient sound collage and for a while it sounds interesting, but then the track ends or some silly sound effects appear. I really have no interest in this type of material unless it carries a truly visionary approach of the likes of Nurse With Wound etc. This review probably didn't give too good an impression of this split tape, but it just wasn't too interesting for me. Someone enjoying the whole lo-fi home recording scene might get a kick out of it for sure... (J)

#### Clinic of Torture "Clinic of Torture" CDr Freak Animal Records

I bought this with no expectations whatsoever so when this CDr showed up in a simple plastic sleeve with b/w artwork of women engaged in heavy bondage and sadism I thought I might have bought something I might use as a frisbee or something. In other words I was struck by a dose of pessimistic negativism. I fed the CDr, no print on it equaled more pessimism, into my unsuspecting stereo system and tossed myself on the sofa while pressing play in midair in a nice move. Once the sound started my pessimism was instantly removed and my thought was that it kicked ass. To see that this was not a lucky first track followed by inferior stuff I changed tracks at a quick pace without finding any bad apples. This is thick and heavy power electronics/noise with a strong bond to bondage and torture. Women moan and scream in ecstasy and anxiety. Actually it reminds me a lot of the track, "Consequences", on Deathpile's "Back on the Prowl" CDr (reviewed elsewhere in this issue). The third track is my clear favorite with a distorted piano chord repeating itself as a rhythm with these screams of pain subdued in the background. Following this is a more laid back dark track reminding me a bit of the track, "Cold Aftermath", found on "Victim as Beauty" by Sutcliffe Jugend. For those who have listened to the latest releases by Sutcliffe Jugend this release by Clinic of Torture can be seen as the response to the acts and thoughts of the rapist/murderer S. J. showcases. Maybe a good idea to run them simultaneously to get a full picture of the events. Then follows a buildup in harshness and density of the noise after some serious spanking. In many ways this can be seen as a noise release built up like a power electronics release. The harshness of the sound is in many cases related to the level of abuse inflicted by the torture. A varied release with really nasty in your face noise and some calmer moments for reflection. I would have liked to have track titles to know something about the intent of the tracks. Now I am getting spanked for 54 minutes without knowing if I have been a bad boy. (TSP)

**Contracreation & z8a "A Closer Look at Mankind" tape**  
6 tracks of harsh noise from Switzerland which mostly varies between average and below the average. During highlight tracks it goes even little above the average harsh noise tape, but never becomes a one I would highly celebrate. On the lowest moments you find irritating vocal gargling noise and weak distorted junk. On best moments it has a strong, yet typical wall of harsh sound. Available on limited tape and CDr. (M)

#### Control "Control" CD Black Plague, infest 03

Very brutal "US style" power electronics. Thick bass loaded sound, with crispy high end noises and electronics. Sound really still remind me more of death industrial type of morbid approach. Soundtrack for cruel world stalking and butchering. Nearly an hour long album has a solid form.



Tracks do differ from each others, but in basic ways they follow a certain red line throughout the whole album. No lyrics are included here, even if it seems there is plenty of things said. Artwork is artistically violent. I've been told it has caused some discussion in the web. I can't understand why, because there isn't anything too obscene. I'd be very surprised if people in the noise scene still would be shocked by this kind of images? (M)

#### Cornucopia "Disease Industry" 7" Ataxie Disques

The name Cornucopia has been used by numerous bands before this, but this Cornucopia comes from Puerto Rico, and does extreme noise. Some could expect that from this kind of an exotic country would come different kind of noise. This is not the case, despite their origin. Jorge Castro and Claudio Chea blast 3 tracks of intense and dynamic harsh noise like many others before them during the 90's. A side is Kazumoto Endo, Thirdorgan, Pain Jerk type of noise, except not much of loops or buzz of analog synth sounds. It's just quick cuts of noise pieces arranged together in a chaotic way. After two short tracks of this, the nearly 6 minute title track on B-side introduces a less random side of Cornucopia. Harsh noise loops and high pitched electronic fuzz are build and then crushed down with new sounds, but "Disease Industry" definitely has repeating patterns and a more "song" feel in it. But hell, it's still pure harsh noise. Don't expect any industrial music here. Good 7" (M)



#### Cruelty Campaign "Distressed Signals" CD Tesco Organisation, TESCO 048

I've spent a lot of time listening to this CD, hoping to really catch its essence and to be able to say what it's all about. In spite of the hours spent, I'm not sure if I'm still capable of saying anything specific about it. Other than that it's a pretty good album. Cruelty Campaign is a fairly new American duo already having a style pretty much of their own. They utilise a lot of field recordings from various locations, but in addition to the more common soundscape works they also present some more rhythmic material as well, and they vary very much in style also, from some smooth electronica to more industrial based sound ("Vaht Guya"). The more soundscape oriented material is also very diverse, sneaking by you immediately if you don't concentrate on it, but once you do, the structure and composition of the tracks strikes through immediately. There is a massive amount of sounds, noises, layers of field recordings and speech, but they're composed in such a way that nothing really sticks above everything else. That basically is the only thing that irritates me about this record, but at the same time it might also be the best thing about it. As a conclusion, this CD took me a lot of time to get into it, but it really paid off. It surely beats 99% of the so-called experimental records released these days, perhaps by being so much more than just an 'experimental record'. (J)

#### Deadfood "Weird Feelings" CD www.deadfood.com

I got this promo a long time ago. I think it should have been in Freak Animal #12, but somehow it managed to remain on my bookshelf unlistened for a couple of issues of the magazine. Well, Deadfood is far away from my fave music. It's weird impossible-to-categorize and impossible-to-

compare music. At least for me. Just plain weirdness played with normal instruments and additional sounds. Experimental music for those who like some Boredoms, Omoide Hatoba, and want to find something different, but equally strange. Bio tries to describe the music style to be a fusion of Japanese style hardcore, surf/jazz, egyptian video games, classical wizardry, hypnotic insect mantras and pure hee-haw shenanigans. Whatever it is, it's not my style, but \$5ppd isn't bad at all. (M)

#### Deathpile "Back on the Prowl" CD Solipsism

A highly distorted voice screams something that to me sounds like "we are fucking back" and then it is drowned in a muddy moving wall of noise. This begins the first track which is the title track and it pretty much showcases what is to come. An audible voice with massive effects making it hard to interpret the actual words being screamed at you. The sound is dense and dark in a Slogun manner but there is actually much more going on than in the usual Slogun sound. Jonathan Canady together with Don Poe and Brian D'Agosta weaves a lot more variety and movement with the help of analog synthesizers. This is not done to the extent that it is very obvious and you have to focus when listening otherwise these sounds melt into the noise. Samples are used more frequently than I can remember from earlier releases. These samples are very often women screaming or sobbing like in the majestically cold and nervy "Happy Birthday" where a young woman is forced to sing happy birthday to herself by a madman who I presume is taking pictures of her, nasty. The track "Consequences" features some whipping of another young woman who is moaning in pain and ecstasy. Some tracks also feature conversations relating to rape, sadism and death that are intertwined with the noise. The themes of the release are sexual abuse and perversion. This can be seen in the titles of the tracks such as "Teenage Fuckhole" and "Touch Me Daddy". Strong stuff and certainly "Touch Me Daddy" with a voice screaming "why don't you rape me, rape me daddy". A lot of people find this kind of themes cheesy and lame but I must say that this is done good and with a nerve. A totally enjoyable release for those not easily offended featuring some really intelligent noise. During the 51 minutes of playtime I haven't found a single downer, this is really good and I hope that the next Deathpile release isn't going to be limited to a mere 100 as more should be allowed to enjoy this. (TSP)



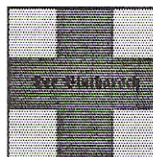
#### Deathpile/Whorebutcher split CD Slaughter Productions, SPCD 24

Now this is what I call a good way of doing a split release. The artists take turns so every odd number is a Deathpile track and every even is by Whorebutcher. Those who have read the other Deathpile reviews in this issue of Degenerate know that I love this sinister power electronics dwelling into sexual-, murder- and domination themes. The five Deathpile tracks featured here are just as good and sometimes better than previous efforts. The first DP track, "Shit Pig", was on "Gutters of New York" but I don't mind hearing it again. Lyrics used in three of the tracks by Deathpile are taken from a video, a book about sexual crimes and a book with words by Bobby Joe Long. My personal favorite is "Too Pretty to Live" which features slow rumbling sounds used with great stereo effect and a processed voice spilling out the urge to kill/abuse a woman. Quite a calm track that feels really sinister due to the emotional blandness of the vocals. There is also

a cover of a The Sodality song named "I Want Your Blood". Whorebutcher is a new experience to me and the name of the band made my expectations low. The sound of Whorebutcher reminds me a lot of Deathpile with a lot of reverb, analogue synthesizer sounds, massive processing of vocals and a feel of movement and depth. It is not as dark as DP and the movement feels faster. The themes used are close to those of Deathpile and this split sometimes feels like I am listening to a full Deathpile release. I am looking forward to hearing more from Whorebutcher and at the same time I hope they will develop a sound further away from DP. The release comes in a DVD-cover with cracked skull and a lot of blood onto a white background, looks a bit like some cheesy thriller could have been inside, simply beautiful. Inside is a very simple piece of folded paper with all the lyrics so you can read and laugh at the "Shit Pig" lyrics, hilariously sinister shit-lover desires. Thumbs up! (TSP)

#### Death Squad "Live @ Leeds/Fraticide" CD Nihilist/Menschenfeind

Live recording provides you guaranteed Death Squad. Lot of spoken word samples and thin crispy electronic sounds. It's rhythmic, yet "disturbing", not easy listening. Sound is very personal. It can be recognized as Death Squad immediately. Live part is only c.23 minutes. First 10 minutes are dominated with well done sound and only silent spoken samples. Then words grab the major role. After 5 more minutes an electronic rhythm hits in your face and violent feedback and vocals combination go to the top. It's just perfect sound. Clear lyrics with lot of aggression, detailed noise on the back. Intense and destructive atmosphere, and then it's over. Another track is a video clip you can watch on your computer. It has a Death Squad soundtrack beside original sound. I've been told this clip has been in circulation on the web for a long time, but this was the first time I saw it and it's nice indeed. CD comes in a black jewel box which has artwork silkscreened on it. Messy, maybe by purpose, probably just technical difficulties to get print right. (M)



#### Der Blutharsch "s/t" CD

Wir Kapitalulieren Niemals/Tesco Distribution, WKN 14

This CD re-release of ultra rare and absurdly overpriced debut album is a good idea. It seems there is an endless demand for this type of music and doing unnecessary limited items doesn't serve others than those who wish to make some additional \$'s when they sell a couple of extra copies via eBay. And besides, to me this sounds as one of the best Der Blutharsch releases! Massive militaristic music with industrial spirit. It's done with good taste and well selected samples. 13 tracks, some just short intro type of material. There is plenty of diversity and imagination used. In fact, I would say this and the "Der Sieg des Lichtes..." CD are the most recommendable material from Der Blutharsch. Simplistic and stylish silver/black/grey digipak as covers. (M)

#### Diagram A / Prurient / Furisubi "Collaboration" CD Hospital Productions, Hos-65

1st track is a half an hour live assault from early 2001 where these 3 artists combine their talents to create massive harsh noise. Diagram A does hand built electronics, Prurient does internal feedback processing & visual design and Furisubi analog & digital processed vocals. There's no loud vocals in "power electronics" style. Just wall of merciless noise. It's

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#### SEGER 4: SHARON'S LAST PARTY <<BLUE LIGHT AND BLUE EYES>> 7"

Oh, we're pleased with this one! Two very cool tracks from this new Swedish band (known from the CMI "Nihil" comp 2LP), in the good old industrial spirit. One track of blistering pulsating electronics w/excellent vocals, and a dark brooding instrumental on the flipside. Just say "oui, monsieur"...

#### Back catalogue:

##### SEGER 1: GOVERNMENT ALPHA <<ALPHAVILLE>> LP

By now you should know that Government Alpha consistently delivers the goods. Totally unique in his style of manic electronic noise, Yasutoshi Yoshida brings us the bliss of Noise. Absolutely essential for any noise connoisseur! Heavy clear blue vinyl LP in a numbered edition of 510 copies.

##### SEGER 2: BLOD <<ROMANTIC AND DERANGED>> 7" EP

Four sick blasts of overloaded feedback sexnoise. Blod is the master of ultra-static perverted noise mayhem, do yourself a favour and get this.

#### Upcoming:

- IRM/Skin Area split 10", available April 2002
- Merzbow/Origami Replika <<Kommerz - Merzbow in the Hands of Origami Replika>> CD
- Blod <<My Beloved Daughters>> CD

#### Ordering info

For all ordering information, news and distribution items, please check the Segerhuva web page. We now accept credit card payments through PayPal.

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# SEGERHUVA



mechanical and very good sounding. Must be recorded from the mixing table? Sound is a constant stream of noise, with little changing details and varying volume balance of each contributors sound. Atmosphere remains the same during the whole performance. 2nd track is Diagram A & Prunier together, and pretty much following the same methods as in the earlier work, but the sound is slightly more harsh and Diagram A's electronics sounds are not swallowed by a wall of noise, they are clear and constantly changing in restless tempo. CDr is packaged in oversized paper sleeve, with simple xerox art. (M)

#### Die Anstalt / Acts of Worship "Ich will nicht mehr / Selfless Heroism" split 7"

**Zwangsjacke Mode Verlag/Acts of Worship**  
Here's a rather nice split vinyl release with two Belgian groups of whom I had never come across before. Acts of Worship presents a track "Selfless Heroism" which seems to be dealing with the deeds of the men and women who strapped explosives to their bodies and dived under the American tanks to halt the invasion of Okinawa. The track kicks off with some low electronics rumble which obviously remind me of the sound of tanks. I think most of the material here has been done via tape manipulations, and the sound isn't as numbingly penetrating compared to the usual analog synth rumble, so it's a nice change. After a while some distant beats of a drum appear to accompany the drone and the track ends with some spoken samples. Very simple yet interesting track. Left me hoping this would have been a longer release. Die Anstalt offer a track using some recordings made by a Belgian performance group Het Gesticht! in 1989. This one opens more as a sound collage with some low drones and metal junk sounds, but after a while there appear some bizarre human voices and voice manipulations as well as the sound of someone vomiting. The latter is quite amusing as its pretty loud in the mix and more or less without any effects, so its just as pure as the sound of someone vomiting can get! The track ends with the background sound collage getting louder and louder until it ends with the aforementioned vomiting sounds. I think both of the tracks on this split vinyl would've probably worked better on a full length release. They are both good, but it's hard to get really into them in such a short format. Anyway, this is a good split release on white vinyl in professionally printed sleeves with an insert, limited to just 150 copies. (J)

#### DJK / Phosgen "Weird, Wicked World!" picture LP

**Tactical Recordings, tactics 04**  
DJK is slightly different from their debut LP. While the album was dominated with brutal power electronics assaults, now there is less distortion. Just basic keyboard/synth drone sound, combined to simple drum machine rhythms. It sounds simple, like it could have been recorded live. Keyboard/synthesizer sounds are not "fuzzy" or "bubbling", no triangle or square sounds. Just little vibrations in clean analog sounds. Some drum parts sound cheap, like from the loudest home keyboard "samba machine". Still they have managed to create a rather fascinating result, which is mostly due to the killer vocals. Desperate yet aggressive shouting style with wonderful effects. There's 5 songs of industrial music, in a way how I understand the word. Last track of the side becomes close to SPK style very primitive "dance" industrial. I liked DJK too, but Phosgen is better! One of the tracks dates back to '98, but the rest are newer, from 2000. Operation Death - a 20 minutes trip into the world of violent death. Not much originality, it reminds me of the "German style", very close to Operation Cleansweep, Genocide Organ, etc. Thick synth drones and some high pitched ones, sometimes monotonous drum machine beats. They also use spoken word samples and vocals. We've all heard these sounds from other bands who use only synthesizers to create their power electronics, but it doesn't change the fact that this is very good stuff. They know how to create. I just wish they'd include some unusual sounds among synthesizers. This might not become a classic of the genre, due to not bringing anything new, but as I said - it is well made stuff. Therefore a good record which is satisfying to listen to and clearly above average. The record sleeve includes pictures + quotes from cannibal serial killers. I hope to hear more from Phosgen in future! There are printed b/w covers and the picture disc is packaged inside them. I don't like picture LPs personally. The sound is weaker and like in this case, when the pic disc is inside the covers when you don't listen it, and inside record player when you do, there is not much use for it being a pic disc. Anyway, the price is not too bad, so at least they don't try to cash record buyers with a "special" format. (M)

#### Dominator "Back for More" CD

**Bad Vibrations Records, comb 37CD**  
Back after 7 years of silence. Dominator is UK power electronics, some say it's just another Whitehouse wannabe, but there is more to Dominator. It has the same kind of analog synth abuse like Whitehouse, dealing mainly with high pitched sounds. Vocals are not a Bennett rip-off, which I consider the best sign of Whitehouse clones. There are 3 tracks from 1991, all the rest are new. Nothing has changed, tracks are as painful as always. One thing that irritates me is that it seems Dominator intentionally tries to create extreme tracks that are impossible to listen. There aren't many of them, but for example the opening track has a thin ultra high frequency sound coming at an irritating volume. You can't pay attention to the track itself, because even with low volume, that sound is going to break your head. The CD has a very clean production and there is no hiss or distortion, just painful synthesizer electronics and some bass rhythm or hums. Vocals on a few tracks, some spoken word segments and lots of whipping. The CD has a barcode on the back. If it really goes in such shops, I think many customers will be amazed of the beautiful images the cover includes. Under the CD you'll find a picture of one of my favorite actors. I can't

recall her name, but the movies she's in are unforgettable. This CD is officially distributed by Cold Spring Records. (M)

#### Dominator "Maximum Pleasures - The Dominator Collection" box

**Bad Vibrations Records**  
This box is a limited edition of 50 numbered copies. Good looking white vinyl box with printed graphics holds inside each of their 3 CDs: "Forbidden Pleasures", "Dominator 2" and the new "Back for More". There is also a good quality Dominator T-shirt, a small badge in classic small punk size, and an individually numbered certificate which has the same woman who is in the "Back for More" covers, peeing over Dominator records in the bath tub. Hilarious!  
"Forbidden Pleasures" is a very good debut. Originally distributed by World Serpent. VERY high pitched electronics torture your ears and the relatively soft low bass frequencies do not make it any less painful. Vocals are aggressive shouting with hard reverb echo, reminding of the one used in Whitehouse's "Total Sex". It's over 40 minutes of material. "Dominator 2" follows the same line of the usual Dominator sound. Painful electronics, never noisy in the way of being roughly distorted, no feedback etc, just that the sounds are so high pitched and combined with brutal vocal assaults that it makes it a rather extreme experience to listen to. This one is their longest album, over 50 minutes and the most s/m focused release. Track titles like: "S+M", "Discipline", "Bondage", "Total Domination", "Sobs + Doms", "Climax"... etc. One thing that irritates me in Dominator is the way they have references to well known movies. To me it's rather dull to find a track called "Chainsaw Massacre", and see the picture of Leatherface with a chainsaw as the logo in every Dominator record. "Forbidden Pleasures" also has some rotting zombie from a B-movie in the artwork... Well, I think these early works are slightly better than the new CD, which isn't bad either. This box was sold out by pre-orders. It was sold for a reasonable, or even cheap price of 23€, but you can expect some copies to come to eBay some day with some absurd price to bid on... (M)

#### Dr. Streicher CDr

A promo CDr I got in the mail. The cover doesn't say clearly what is the title of the release or anything else either. First I thought this was a joke - someone sent me a CD sized piece of black plastic, since the CD surface - the readable side - was just black plastic. Well, I must admit I was surprised that this worked in my CD player. I showed it to a friend and he told me these are the kind of discs they use in Playstation. Well, the noise this American artists does could be done with a music program in Playstation! It's just irritating random beats of drum machine type of sounds driven through distortion. Uhh... Useless music if you ask me! (M)

#### Due Process "Fin de la Voix" CD

**RRRrecords**  
I have heard very little of Due Process although I have known about the existence of the band for several years. It seems I'd need to check out what else they have done since this CD is great! I don't know about the other guys, but Ron Lessard, also known as the owner of RRR and doing solo noise records under the name Emil Beaulieu. Although the methods of creating noise might be different from Emil's material, there are also similarities. This CD has 5 tracks in 43 minutes. Many of the junk objects, metal pieces and screeching iron sound dry. No effects, no echoes, just pure turned up sound, sometimes with "natural distortion" - like just recording levels turned up from the recording device. Some of the material is almost silent, like the thing people call electro-acoustic music, but sounds are always noisy. The 2nd track includes weird saxophone (?) drones. 3rd one is again amazing. Some electronics and/or feedback drones with torturing noise sounds. 4th one fits perfectly between the previous and the last one. The 5th one is the title track, an 18 minutes marathon with the most intense moments of this CDr! Due Process is noisier than any of those effect box harsh noises. It's damn noisy. Sounds are pure noise, yet containing the primitive original sound of the objects they abuse or electronics / tape cut-ups, whatever. This you can't manage to do with a chain of heavy metal guitar distortion pedals. It never becomes as intense as this does. I'm just amazed. With Emil Beaulieu, this is among my favorite things that I've heard from USA noise! (M)

#### EA. "Recordings" CDr

Sometimes there is a very thin line between what is good noise and what is not. After listening to some not-so-good noise tapes, this one surprised me positively. USA harsh noise, typical, but well done. 4 actual tracks and one 4 seconds silence. First one is short, less than a minute blast with Merzbow-ish sounds. The 2nd is more static. Heavy rumbling noise for 5 minutes. The 3rd one has active high pitched sounds and a strong low end. The 4th continues in the same way. Less than 18 minutes is a perfect playing time for this. It's enough, and doesn't get boring. (M)

#### Eeyow Karoom "Aggro Stations Volume 2" CDr

**Voltagestress+ 0002**  
I heard someone describe this as instrumental power electronics. Yeah, that's it basically. From UK as it is, it has more hints towards the "UK sound" if there is such. Not so much of rhythm, but diverse electronic noise sounds create noisy and less noisy tracks. Song length is quite short, and each track is created from a handful of layers of sound, so it doesn't become monotonous. The music is way better than this review... Written as the last thing just before deadline. (M)

#### Erotic Electronic "Cellar Park E.P." CDr

**Plugmusik, plug06**  
First of all, being the dandy asshole that I am, I must say that I simply hate when people give stupid names for their projects, such as "Erotic

Electronic". I personally feel that no matter how good the actual sound material is, a thing such as a stupid band name or lame cover art can spoil at least a part of the overall impression. Well, moving on to the actual contents of this disc, Erotic Electronic have apparently been making some more noisy material before this release, but here they are mostly moving along some rather calm, ambient industrial moods. The first three tracks are based around rather similar ideas, i.e. strong rhythmic backgrounds which apparently utilise some authentic metal object percussion, a bit cheap sounding synth layers and some occasional samples such as a choir sample in the first track. The rhythm sounds are nicely created, adding some really powerful quality to the tracks, but unfortunately the synth sounds tend to spoil much of what could have been pretty good. They often sound a bit cheap, especially when the band uses sounds which remind me of some techno/trance pulses. I think the synth sounds should have been more processed or alternatively they could have used some samples or even processed guitar sounds to replace the synth sounds. Erotic Electronic actually uses guitars and bass in the last track on the disc, being a really mellow piece with some good delayed guitar drones and melodies, actually reminding me a bit of Troum's first part in the Tjukurpa series, although the track here is more melodic, according to the band being influenced by some experimental electronica and old blues. I think Erotic Electronic might come up with some great material if they put a little more emphasis on the sounds and take the ideas one step further. There are great ideas and structures here, but they still need a bit more development to turn into something special. (J)



#### Exsanguinate "The Black Acts" CD

**Crionic Mind, cm 010**  
Despite being in steady contact with T.Garrison, I wasn't even aware he was doing this project besides Control. Exsanguinate is a nearly 70 minute journey into painful tortures. Divided into 13 tracks, makes this CD superior compared to the usually nearly endless dark ambient songs. Well, it wouldn't be true to put this under the dark ambient label. There are similar feelings, yet Exsanguinate has plenty of similarities with the sound of Control and therefore it goes rather painful and noisy. No vocals, some spoken word, but often just sadistic sound elements combined to sinister, but amazingly well created and inventive dark backgrounds. Cover artwork has medieval torture drawings. Another good release from Crionic Mind! (M)

#### Fetus Eaters "Vomitcore" CDr

**self released**  
Some same members as in Deadfood, but Fetus Eaters does something I can personally relate to more. It's stuff which would have blown me away in the early 90's. Just plain fast grinding noise blast. Drums never reach a tempo such as Anal Cunt, and songs aren't as brutal short and noisy explosions as Seven Minutes of Nausea or The Gerogerigegege. This debut full length actually is c.20 minutes, but that is perfectly enough. There are experimental elements here, crazy distorted vocals, whistles, little saxophone and whatever, but in general they do something that I could have expected from funny German grind/noise bands from early/mid 90's. Sound is clean studio production. Some of these songs later appeared on a split 7" with the Finnish grinders Irritate. (M)

#### Flaming Fire "Get Old and Die with Flaming Fire" CD

**Flaming Fire**  
This was actually sent to Freak Animal to be considered for overseas release. The CD has been published in USA by the band itself and you'll find a "mix of an ancient frenzy with digital noise and pretty harmonies". Well, to me it sounds like someone wanting to make a joke of "apocalyptic folk". It's often just strange pop with noise effects. Dressed like an ancient Greco-Roman chorus, they might appeal to some people (highly positive reviews they included with the CD), but for me it feels disgustingly artsy/pretentious. (M)

#### Foboff "Too Hot to Handle" CDr

**Troniks, tro-31**  
4 tracks in c. 40 minutes. First and last (4th) work as an intro and an outro. After the "Children" song, the 2nd track blasts harsh (studio?) live recording and the 3rd one is basically the same, despite the fact that Lefthandeddecision is helping her. Simple and strong noise. Some feedback and powerful mechanical distortion walls. Foboff relies on nonstop brutality and leaves quick editing and dynamic changes to others. (M)

#### Foboff "Your Vice is My Design" mCDr

**Pac Rec 02**  
Female harsh noise. Short and loud, nearly 6 minutes of simple thick wall of mechanic noise with some really intense high pitched sounds as well. Could be recorded studio-live. At least it has such a feeling. Limited to 20 copies, not easy to find by the time you're reading this review. Get in

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AVANT002

AVANT003

# THE FORWARD GENERATION



touch with Troniks so you won't miss more of these! (M)

#### Government Alpha / Knurl split CD

Tn.Recs, m3cd

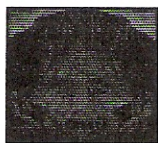
3 tracks each. G.A. does what he is well known of: harsh noise generated from feedback source. Very loud, painful and crystal clear. Not much to say after many of his releases. Still good. Knurl is mastered to a significantly lower volume and unless you turn the volume up, it won't sound as powerful as G.A. On silent volume it can sound like average lo-fi harsh noise, but with loud volume it rises up to full potential. "Primitive" wall of distortion, rather dynamic changes, although it remains brutally rumbling noise all the time. Sound is more varied than with G.A., and I tend to like these metal junk abuse sounds that can be sensed to be the source under extreme distortion. Knurl remains faithful to its style. Not much of development can be heard during the last years, but they don't get sloppy/weak either, like some other noisers do... Limited edition of 95 copies. (M)

#### Grunt "Europe after Storm" CD Force Majeure, Force 003

So here I am stomping on thin ice reviewing a work by the boss. Mikko Aspa has released a lot of tapes, vinyls, splits and the odd CD prior to this work under the Grunt moniker. I have only heard three tapes but I liked them a lot, thus my expectations for this release were high. The theme of the work are the wars plaguing the Balkan during the last decade. The pictures and text of the booklet all relate to war and suffering but in a sad and hopeless way, like the picture of the men looking totally bereft of all human value. The release comes in a plastic sleeve and the booklet can be unfolded into a nice poster. The first track, "Project Eden", opens with a nice noise junk rhythm with heavy bass elements and a classic distorted voice ranting in old fashioned power electronics style. What gets Grunt apart from most p.e. projects is the focus on the noise and the use of junk noises. Like mixing Con-Don, Merzbow and K2 and the result is a quite unique and inspired mix. The second track, "N-Force", is a noise track with some higher frequencies, some junk noise and a heavy flowing bassy wall of noise. Track three, "Blood and Concrete", is my favorite track with heavy bass, a recurring high pitched sound and sparse vocals before a calmer end with dominating vocals. The tracks on this CD are recorded at different points in time, 1-4 are remastered from the "Europe after Storm" tape, 5-7 are previously unreleased studio recordings and 8-11 are live together with Strom.e. This is actually the only problem I have with this release as you can hear that these tracks are not from the same recording session. The previously unreleased tracks feel more professional than the first as more effects and samples are used but sadly the junk noise is limited. The live tracks have a lot of the energy you get from being a bad ass on stage and you can't go wrong when supported by Strom.e. Coherence of the CD is disturbed by these differences but on the other hand you get to see the various faces of Grunt. A good potent release that satisfies both power electronics fans and noise heads. (TSP)

#### Guilty Connector / Bastard Noise / MSBR CDR MSBR Records, mr 30

Guilty Connector gives you loud decent harsh noise in "Final Conflict in North Kanto Area". Mastered loud and clear with the typical hi-fi modern Japanese sound. Bastard Noise's "Blue Blood Spill" is one more part to their endless stream of new releases. Good yet typical BN. MSBR is doing "The Final Harsh Work #13". If the track title suggests that this truly would be the final harsh work for MSBR, I'm glad they did not end to part #1. 2 or even 12. I think MSBR has done their best work in the harsh noise area, and they are still doing it well. I did not like those "acoustic" & concrete sound releases they did a while ago. Nice special cover too. (M)

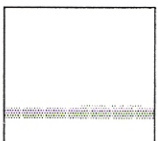


#### Herb9 "Eta Carinae" CD Loki Foundation, LOKI 28

My only encounter with Herb9 prior to this CD was on the Saturn Gnosis compilation, and if I remember correctly, their track was nothing to be too enthusiastic about. I'm not 100% sure, but I would assume that "Eta Carinae" is Herb9's second full-length. I'm not exactly aware of how the band would like their material to be described, but for me the most suitable category would be dark ambient, as despite the rather orchestral feel presented here, it never gets enough "musical" to be filed under neo-classical etc. Herb9 mostly creates very deep soundscapes with lots of dimensions, and in my opinion this saves it from sounding completely dull, since the actual use of orchestral drones and occasional pulses hardly can be described as diverse or inventive. There are a few moments where some more martial influences are being introduced, with heavy rhythm percussions, and just because of the incredible dynamics these parts bring compared to the other stuff on this CD, I really enjoy tracks like "Blood Whisper" which actually sound more industrial influenced than martial. For some reason, Endura came to mind more than once when listening to this CD, but on a positive note I'd say Herb9 reminds me of the best moments of Endura. All in all, I wouldn't call this a completely flawless release, but it's definitely one of the best new dark ambient CDs around. (J)

#### Hijokaidan "Sound of the Sea" 7" Xn Recordings

This is a little older release, but as label sent it as a promo, it's being reviewed here. In usual Xn Recordings style, covers are luxurious and they have color vinyl. Hijokaidan is what they are: total noise. First side has extreme high pitched distortion and 2nd side is equally hard, but more mid/bass noise. Junkos vocals are buried very deep in the mix and Masami Akita's drums can't be heard at all (or at least I don't know what they sound like). Extreme electronics provided by Mikawa and Kosakai and Jojo's electric guitar noise are what create most of this intense noise blast. 45rpm gives good sound, but the playing time is short. Those who have used to getting at least 20 minute tracks (or even a 70 minute track) of Hijokaidan, must now be satisfied with compact length. Anyway, essential to have for those who like the king of Japanese noise. (M)



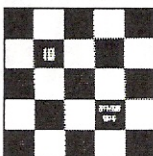
#### Hinaegshi Bondage "Tirez sur le Musicien" 7"

Verdura/Kuusi Pientä Kustantaja, verdur-6/KPK-5  
This is the second 7" release from this promising Finnish talent and it already proves that he is able to produce very diverse material instead of

just sticking to one style. Whereas "Diesel Fruit My Darling" offered smaller pieces of noise sculpture, "Tirez sur le Musicien" presents two lengthy tracks of droning ambient. The first track is a nicely hypnotic piece opening with the warm sound of a crackling vinyl stuck in a groove. The hiss and snapping creates the rhythmic foundation of the track which slowly builds into an almost orchestral work with countless layers of loops, drones and string-like sines. Basically, the piece just builds up to a certain place and stays there until it ends, remaining quite repetitive and having a really enjoyable hypnotic and calm feel to it. The second track introduces a bit more harsh and ominous approach, still to a similar sound picture as the one on the flip side. A very low pounding in the background gives the rhythm and a multitude of layers appear again, nonetheless this time the sounds are far more distorted and less organized. Lots of dissonance, unpolished sounds and loops drifting about in a more or less random order, still never becoming too noisy. All in all, I like this 7" better than the last one which was no disappointment either. It's a great proof of Hinaegshi Bondage's ability to create different styles of material. (J)

#### Hydra "Anal Test" 7" Xn Recordings 006

Hydra is Gregg Scott known from Final Solution who did some tapes and a 7" for AWB recordings. Hydra is not far away from Final Solution. A-side "Open Wound" has three synthesizers, one doing constant low rumbling sound and 2nd doing quite high pitched random electronic noise, and the 3rd one only once in a while gives a high beep sound. Vocals sound pissed off and hostile, with little use of effects. B-side "Roomful of Pain" is exactly what is in your room when your stereo equipment blasts this with loud volume. High pitched synthesizer drone and nearly unbearably high pitched feedback which penetrates your ears violently, even at a low volume. Halfway in the track there is a short moment of silent spoken word in the background, but otherwise I must admit this becomes too painful even for my taste. High pitched is great, but this, well... Covers are luxurious 14" x 21" size double sided glossy poster. It's full color artwork done by comic artist Miguel Angel Martin, known from his Whitehouse connected works. Advertisements say its "extreme", well it's humorous way of drawing but subject matter is harsh. Not very extreme, but nice. (M)



#### ID "Proton One" 10"

##### Speeding Across My Hemisphere, tinnitus v.s. 009

This 10" took quite a long time to be finished, apparently because of the specially designed sleeve which nevertheless looks pretty nice with square holes cut on the sleeve so that you can see the texts on the inner sleeve. Simple but effective. I wasn't too sure what to expect from ID since it seems to be a project of Ashley Davies, also active with bands such as Headbutt, Detonator, Project Dark, of which only the last one has managed to impress me in any way. Nonetheless I felt positively surprised when spinning the 10" through a few times, as there's no sign of noise rock or 'garage industrial' here, instead it's a nice blend of harsh ambient and experimental industrial. The first side includes four shorter pieces, each of them being noisy in ambient terms. The noisiest track must be "Holloway" which includes an interesting high pitched screech reminding me a bit of some metal junk abuse sounds, but apparently ID mostly uses tone generators, turntables and assorted electrical appliances for their stuff. Of the tracks on side A, I like "Kashmir Sweater" the most, being the most ambient piece of them all, with low frequency drone loops in the background and some high pitched sounds on top. Anyway, the one long piece on side B is my absolute favourite on this 10". It's a rather industrial style track evolving slowly from silent sounds into a massive rhythmic piece with some drones in the background and all sorts of rhythmic element loops on top. The basis of the track remains the same throughout, but getting closer to the end there appear more loops and the whole thing just keeps getting louder, thus the last minutes of the track are sheer ecstasy. "Proton One" must be one of the best releases from Speeding Across My Hemisphere and at least it encouraged me to keep an eye on ID in the future as well. (J)

#### ID / Kloft Retarder split 7" Lärmnerv, IV 04

ID does very good or even admirable ambient with a little noisy touch. It's a live recording, actually 3 songs, one over 5 minutes, another one 2 minutes and the last one 4 seconds. Kloft Retarder used to do stuff under the name Krachgau. I liked his old stuff a lot. Noisy stuff, but with ambient methods. I don't like this new name that much, but the music is as great as it always was - if not even better! Rumbling dark ambient - like tones in the back and painful abuse of iron junk on the top. Squealing sound of metal is one of my favorite sounds in noise, but it's not very much used if compared to the usual banging and hitting of metal objects. Kloft Retarder knows how to make metal objects squeal in the best way and he abuses this method constantly during the song. Very limited vinyl, 204 copies, so get in touch quick to ask if any are

## Force Majeure

### - GRUNT: "Someone is watching" Tape (FORCE 001).

Full-length release by the headline of the new Finnish scene. A-Side features intense and very personal hardcore electronics with powerful vocals. B-Side is in the same way but more brutal and noise oriented. Comes in a small plastic wallet with b/w cover. Ltd. Numbered ed. 126.

### SLOGUN

### "WRITTEN IN BLOOD"

### GRUNT

### MAISON CLOE

### PROPERGOL

### - SLOGUN: "Written in blood"- CD (FORCE 002)

60 minutes of brutal hardcore electronics with upfront dominating vocals about true crimes and serial killers by this well-known US act. Housed in a large black box with 6 inserts and a 36-page small booklet; all spilled with blood. Ltd. Numbered ed. 300.

### - GRUNT: "Europe after storm"- CD (FORCE 003).

7 studio and 4 live tracks of loud and extreme p.e/noise including heavy distorted vocals, samples and tape-voices about East European conflict. Comes in a large black and white poster-sleeve. Ltd. Numbered ed. 498.

### - MAISON CLOE: "Si"- CD (FORCE 005).

Cold and sick power-electronics but also dark atmospheric soundscapes with many tape-voices and some vocals, evolving like a soundtrack inspired by the movie "Johnny got his gun". A deep and hard journey into pain. Digipack. Limited ed. 500. Available Spring 2002.

### - PROPERGOL: "Redemption"- CD (FORCE 004).

The fifth full-length album by this new highly acclaimed French one-man project. Here, the music isn't unlike an evolutionary soundtrack composed for an imaginary movie, including dark and unhealthy atmospheres, strong rhythms and digital piercing noises. Clear jewel box + slipcase. Limited ed. 500. Available Summer 2002.

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available! (M)

#### Inhalant "War" tape

##### Pro.Productions, pro. 01

Inhalant is a new Texas based power electronics project which with my surprise differs quite a lot from the usual style of U.S. power electronics (e.g. Slogun, Intrinsic Acid, Taint) by style-wise having maybe a bit more to do with the European blend of heavy and less noisy power electronics. The tape opens with the titles track, including classical music and a sampled speech, then turning into really heavy low frequency power electronics with some rhythmic loops and more speech samples. It too unique perhaps, but its executed with enough skill to keep it interesting. The second track is perhaps closer to harsh ambient than power electronics, including a really powerful bass drone which more or less swallows the rest of the sounds, leaving only a distorted crackle in the background. The B-side includes a different version of the first side, sounding a bit like the original tracks run through a heavier distortion. It's supposed to be a "rough mix", but it still doesn't get too noisy and in my opinion there really was no need to include it on the tape, as the original versions are a lot better. In spite of the fact that there are only two real tracks on this tape which without a doubt is too short, the material sounds more promising in my ears and I'm looking forward to hearing more from this new U.S. artist. (J)

#### Inhalant "Laced" CDR

##### Pro.Productions, pro. 05

More stuff from this new U.S. project, this time with a more dark ambient approach. The material on this disc seems to have been recorded and mixed in one day, so I'm guessing there's pretty much improvisation here. The first track is a long piece of low end droning ambient, probably created mostly with guitar and analog synth. Even though it remains quite static all the way through, the track contains enough depth to remain interesting and maintain its strength until the end. Lots of layers with constantly changing drones which all combined create a massive wall of sound, somehow reminiscent of Troom, but I wouldn't say these two are a perfect match. The disc ends with the second, extremely minimalist track. Listening at a normal or even slightly louder volume, you can only hear silence. Once you turn the volume knob as far right as you dare, you can hear some really silent low frequency drones and occasional feedback. Then again, it might just be some background noise coming from my stereo system... Anyway, the first track was really promising, and I'm looking forward to hearing more similar material from Inhalant in the future. (J)

#### Inhalant "Kill Yourself" CDR

##### Pro.Productions, pro. 06

Just like most of the other Inhalant releases, this material was originally released as a tape, later re-issued on CDR. Inhalant seems to be working in several different styles, and "Kill Yourself" probably features the most violent and harsh sides of this project. The disc opens with a really powerful track (in my opinion the best one on this CDR) packed with heavy analog synth abuse, some white noise and noisy loops. A really simple yet effective track. The second track "I Hate (Naturally)" is pretty much the same, although I have a feeling it's more improvised synth abuse and it lacks the dynamics of the first. "Kill Yourself" kicks off with some low end electronics rumble, later interrupted by white noise and some higher frequency synth stuff, which somehow reminds me of Atrax Morgue's "Woundfucker". Maybe the weakest track here. The fourth track "Death Perfection" is more balanced wall of harsh distorted electronics and has an almost ambient feel to it, even though the sounds are very dirty and powerful. "I'm Burning for You" is pretty close to the first one with some really strong layers of synth rumble and some noisy sounds in the background, reminiscent of screeching metal. The final track "Kill Myself" is more calm yet devastating with a harsh ambient approach. Echoing



heavy low frequency electronics and some high pitched screeches. All in all, the material here is good, but since there are no vocals or samples etc. used, the sound tends to get a bit dull sometimes. Also, I could easily do without the more improvised, 'masturbatory' synth parts. This CDr is limited to 50 copies and comes with a razor blade. How nice. (J)

#### Iron Youth "Automatic Extermination" tape

In the 1st issue of Degenerate I reviewed two tapes of Black Light Orchestra, which both included statements like "no nazi pigs!" etc. Now the same guy is back with a new project. He explained to me in a letter that now he understands that power electronics should be provocative and therefore anti-nazi statements are not used anymore. Well well... Now, this new cliché named project, Iron Youth, is something you could consider as a "victim of the scene". Suppression of own views and thoughts, and doing what is expected to be "power electronics" music and especially "power electronics image" so he'd fit to the "scene". "Cripple! I despise you! You're worthless! Feminist scum! I'll rape you, bitches! Nigger! I'll skin your huge cock and make you dead. Nigger, nigger, nigger! I am a white aryan! I am a white, American aryan. And I'm proud to be that." This kind of text you'll find from this German project's tape which is packaged in a video box with lots of inserts. The music is quite lo-fi power electronics. Decent enough to entertain you for half an hour, but suffers from lack of credibility. There's nothing personal or nothing original in this. Just all the most traditional clichés put together with a hope that it will satisfy the listener. That's what I think. Music done in purpose of satisfying the listener. So, if you are interested in power electronics "product", designed for your entertainment, then this is for you. If you don't get satisfaction from products, but need stuff which have at least a little bit of the artist's own personality and his/her own touch, then you can forget Iron Youth. (M)

#### Isomer "The Lotus Eaters" tape Smell the Stench Tapes

My expectations weren't exactly too high when inserting this tape into my cassette deck. I had never heard of Isomer nor Smell the Stench Tapes before, and the overall impression given to me by the poorly xeroxed tape cover and the track list including a piece called "Baby Fuck Me Please", well, it wasn't too good. Anyway, as soon as I got around to listening to the tape I was more than amazed, as what I found was a mixture of dark ambient and industrial, hardly differing from the material put out by e.g. Cold Meat Industry or Malignant Records. The six tracks contained on this tape carry a far more unprofessional and less polished sound than for example the acts presented on the aforementioned labels, but surprisingly enough, the structures and the atmosphere is here. Isomer constructs the tracks usually from some rather simple ingredients such as looped drones and other sounds, layering them together often in a rhythmical manner. There are some spoken samples used as well, but not too much. As I said earlier, the structures seem to be Isomer's strong quality, but then again some of the sounds used tend to sound a bit cheap in my ears. I'm not sure of the equipment being used, but sometimes they sound just like some cheesy computer effects sounds. Nonetheless, Isomer is a name I'll be keeping my eye on in the future, for as soon as they manage to get better equipment or otherwise improve the sounds, this should be

something to look out for. (J)



#### i:ound CDr

##### Verato Project, verazit002

This is the first release I've heard dealing with the terrorist attacks in New York in September 2001, most likely because the entire work was recorded on the 11th of September 2001, simultaneously when the events took place. This entire CDr consists of a sound collage created entirely from news reports and media broadcasts regarding the World Trade Center terrorist attacks. There is nothing more than just uncountable tracks of speech sampled from TV, radio and probably the internet (?). The idea is very interesting, as the reactions of media were in my opinion at least equally fascinating as the attacks themselves, and you can actually get a good picture on the involvement of events and media's reactions to them on this release. Nevertheless, I doubt I will be listening to this disc more than one or two times, as it's really nothing too special in terms of being a 'record'. The point it tries to make comes across pretty soon after you start listening to it, and after that the whole thing just becomes monotonous and uninteresting. A nice idea nonetheless and a point well made. Still the realisation could have been done so that the disc would be worth spinning more than just once or twice. This CDr comes in a limited edition of 50 copies, packaged in a full colour sleeve wrap including quite a long text written by Slavoj Zizek. (J)

#### Jesús Philbin "Subterranean Electronic Blasphemy" CD Satan's Pimp Records, pmp-035CD

Chris Dodge, better known from his hardcore band Spazz, is doing electronic music on this disc. Each of the 15 titles here sound like they'd be humor, but the music doesn't really have such "funny" elements. It's not much distorted. Just "clean" electronic noise, metal percussion and random sounds. It's not bad, but I think it sounds too clean. Just studio recorded electronics and some relatively soft metal junk. There are varied sounds yet the disc is one solid album and doesn't have radical changes in style. There are some tracks which are very good, others that only disturb for being sonic nonsense. The CD is blank silver. Nothing is printed on it. It is in a jewelbox with clear tray without covers, so it's silver / see-through plastic only. There are clear see-through stickers with the track titles in the box. Looks good. (M)

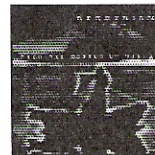
#### Kanibalbloodbath "Bloodbathlove" CDr Voltagestress\*r 0001

10 tracks in c. 6 minutes sounds like grind core, but it's harsh noise here. Sometimes you can hear a guitar, a drum machine beat and maybe even deeply buried vocals? But every track, usually 40 seconds long, is pure noise. Probably fans of Gerogerigegege and stuff like the Merzbow + Gore Beyond Necropsy CD will appreciate this the most! (M)

#### Keim "Blue Mesk" CD Welt am Draht, WAD 03

If I remember correctly, Keim features some of the members previously

known from Keimbefall and Skalp among others, and even though I'm not too familiar with all of their previous projects, I believe Keim has pretty much a style of their own. The best way to describe the material on this CD would probably be a mixture of electro-acoustic and dark ambient with a slight touch of noise here and there. Of the 71 minute CD, the opening track "Hollow Head" takes up a massive 35 minutes, being a rather minimalistic piece with some low drones in the background and some peculiar noises on top. Not exactly an example of brilliance, but still a pretty hypnotic track. The remaining five tracks present more of an experimental approach with sounds that are closer to electro-acoustic or glitch than ambient. Unfortunately the tracks didn't manage to impress me, sounding somehow incoherent and perhaps relying too much on incidental/accidental sounds. That might have been their purpose, but it didn't really do much for me. There certainly are some good parts in each track, but they simply aren't enough to make the listen worthwhile. (J)



#### Kerovnian "From the Depths of Haron" CD Cold Spring Records, csr35cd

8 songs of dark ambient. Or should I say black ambient, because it's among the darkest things you'll hear in this genre as well as their black metal past and death & darkness focused topics. I still have not read any of the interviews I've been told to be (in border of) ridiculous, so I'm listening this only reacting to their musical achievements. It's cold and slow keyboard drones, dripping water, heavily echoed sounds and voices, dark down pitched vocals. The result is great. Songs are diverse, but the atmosphere remains the same. This is probably better than the debut album. (M)

#### Khän-Gül / Disturbios split CDr Tabula Rasa

Khän-Gül starts with heavy analog synthesizer sounds. Droning thick wall of rather distorted sound with occasional noisy electronic bursts which come more and more frequent until the track stops. 2nd track follows the same methods, yet the sound is different and the noise sound that is later combined to drones is pure harsh noise loop. The 3rd one is absolutely the best. Noise is still the "droning" type but on the other level compared to the two earlier tracks. Very strong sound and some fantastic noise effects. The last one goes to rather typical harsh noise. Not bad either, but is not a highlight of their side.

Disturbios has a less hi-fi sound. Manual metal object abuse and lo-fi fuzz of electronics. This two person project has one member having "distorted sounds" and other "dust systems" and that's what it sounds like. Dusty, dirty and raw sounding noise with old "tape scene" feeling. I was wondering what is this weird sound coming from my CD player while listening to this, and when I removed the CDr, I found out it was the sticker label which was peeling off from the disc surface and touching CD player parts while rotating inside the player. That's the reason I hate sticker labels on CDr. I rather see an ugly surface with a TDK or Sony logo, than self printed sticker labels, which eventually won't stick on the disc. (M)

#### Knurl / Koryphaia split CD Galactique Records, gal001

Knurl is known from a lot of tapes and a handful of CDs. This Canadian

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noise artists continues in the same way as before, harsh noise which sounds like it was created without overdubs, yet at the same time it contains plenty of details and rich noise sound. Huge scrap metal sounds, wonderful feedback and an overall strong and loud feeling. There is also some hints towards ambient, especially in his last track, but you can forget keyboards and sequencers. Knurl's ambient sounds still oppressive and dark. Koryphaia begins with less interesting sounds. Rather badly chosen synthesized drone with flanger. Dirty metal sounds made with small objects with delay effect sound much better, but you can't ignore the synth sound which feels more like the cheapest toy keyboard. This was described as dark ambient, but I'd consider it too noisy for that. Keyboards have a fuzzy sound and are used totally without imagination. I'd suggest to throw out that instrument and start to experiment with the remaining elements, it would be much better. A good thing is that this CD holds inside only one 14 minute track of Koryphaia and c.30 minutes of Knurl. So you are not wasting your money on this at all. (M)

**Kuwayama-Kijima CD**  
**GG Records, gg001**

Two members, Kiyoharu Kuwayama is playing cello and Rina Kijima is playing the violin. This CD has 3 long songs of acoustic live recordings. Sound is strange experimental instrument torture. Usually noisy, but they also use silence and natural echo of the recording place very efficiently. 1st track is recorded at a warehouse and 2nd & 3rd at the construction field of an express way. It's quite fascinating for a while, but I personally wanted to hear something else as well. Full disc of this didn't keep my attention focused on it all the way. (M)

**Lathe "Sleep Digest" CD**  
**Pale-Disc, PD-05**

Pale-Disc has the same address as gg records and it's run by Kuwayama Kiyoharu who is also a member of Lathe. This time besides cello he also handles guitar and handmade electronics. Kikuchi Yukinori handles electronics. The result is experimental and often abrasive sound sculptures. I like it when it goes noisy with droning electronics / feedback accompanied with random noise sounds. It's not the harsh noise that one could expect from Japanese noise. And I'm actually glad to hear this kind of material once in a while. During the hour long playing time, there surely are some moments when the noise doesn't keep it's intensity up, but there are some so great tracks, like the 5th 11 minute noise piece "Heavy Hydrogen", that the CD is worth buying even if it would be the only good track. And it isn't. Recommended to those who like sound art with a noisy edge! (M)

**Leichenhalle "Phoneix Rising" CDR**  
**D.R.S.C., dead 012**

Good old Zylkon-B cans on the cover and a hooded terrorist on the back makes Euro power electronics haters either curse for never ending "provocative" and hateful material or curse people for using the same themes after decades. But for power electronics fanatics Leichenhalle does not only deliver all the basic things, but more. In fact the tracks are really well made and manage to sound superior to many vinyl and CD releases of today. Leichenhalle is quite close to "German sound". Rhythmic extreme industrial, not any dance floor beat stuff. Only huge machinery and thick detailed sound. Even if the creator of this material is not completely satisfied with this, I urge you to send the few bucks they are asking for this as it's really worth it! Professionally printed glossy cover and 20 minutes of playing time. 4 songs which each have their own feeling. Should be a 10", if you ask me! (M)

**Luasa Raelon "Combustion" CDR**

Occasionally the unorganized headquarters of Freak Animal swallows promo material that is later found covered in dust from some corner. I got this one a rather long time ago and remembered it was rather good, but didn't manage to write a review back then. I believe this is same guy who did noise under the name Lupine. The style isn't drastically different. Innovative electronic noise. Experimental combinations of all kinds of sources. It's noisy enough not to fall in the experimental music -category, but does not go to the most extreme noise. Luasa Raelon puts a lot of weight to create tracks with a difference. It's not the same old stuff all the time. Most of electronic/synth sounds are clean. Sure they are distorted sounding, but still clean. (M)

**Luasa Raelon "Storms of Neptune" CDR**

This is a fairly new U.S. project which apparently is more concentrated on harsh noise, but here presents four really long (together lasting over 60 minutes) tracks of harsh dark ambient. What struck me immediately with this material were the rather amateurish sounds. I'm not exactly sure whether this is mostly done with a computer or synth, but there are some really cheesy "tazer zap" sounds etc. used which really spoil any attempts at being atmospheric or profound. It also seems that most of these tracks might be more or less improvised, since the dynamics and initial ideas often get a bit lost as the tracks proceed. There are some nice ideas though, and most of the layers of background drones usually sound pretty good, but are spoiled by the lame sounds in front. Towards the end this disc gets more noisy and as a matter of fact that's when it all starts to sound a bit more interesting, so I'm guessing Luasa Raelon are more skilled in creating more noisy material. Anyway, I didn't get much off this CDR and I'm hoping it's just this artist's one-off try at making more ambient stuff. (J)

**Luasa Raelon "Automatic Satan" CDR**

Newest material from early 2002 is the noisiest one I have heard from David Reed. Great feedback and vocal noise and walls of electronic mayhem. 5 tracks are range from a couple to eleven minutes and each one a great improvement from the old, closer to my taste. It's like melting dark ambient, noise and experimental electronics into one thing and the result is enjoyable. Maybe a more dirty sound in the noise would make it even better, but also this way it's better than many others. The CD includes also much harder material than his two other releases reviewed on these pages. A good way to start with if you never heard his work. (M)

**Lupine "Decibelmayhem Series III" tape**

Everything on this tape is recorded (studio) live by David Reed in 2000. In spite of no editing or overdubs, this is occasionally quite complex, with several things going on. Experimental noise, with lots of electronics and effects. If I should compare this with something, I could say it reminds me of the style of LAW. Not really power electronics, even if sold as that, not exactly noise, not exactly trad. industrial or ambient, but something in between/beyond the categories. His new project Luasa Raelon continues the same kind of style, maybe little advanced. (M)



**Megaptera "Beyond the Massive Darkness" 2CD**  
**Cold Meat Industry, CMI.92**

This is one of the most beautiful releases I have seen from CMI, a nice double digipack in black with a drawing of a really dead man on the front, dark snowy cemeteries inside together with some corny statements about death. I don't like when people romanticize death; it should be in your face just like a bus is if you get hit by it. Anyway this release is actually a re-release of a long out of print vinyl, "Songs from the Massive Darkness" and a remix of a CD from 94, "Beyond the Shadow". Knowing that there are ten years between the LP and the remix of the CD I am puzzled that I can't really feel much difference between them. Megaptera creates a dark rhythmic sound interspersed by samples mainly from old movies. When listening to either of the CDs I totally enjoy it and almost start to headbang to the clever drums and noise rhythms. An hour later I have no idea how any track sounds or which CD is which. I know there is variation between the tracks but somehow it all gets tangled up to a dark mess in my head. When doing this review I actually start questioning why I have bought Megaptera releases in the past. If I have trouble to tell the difference there is no point in owning more than one. I swear that if someone exchanged any of the CDs for "Curse of the Scarecrow" or "Electronic Underground" I couldn't tell the difference. Probably this double CD is their best material but I really can't say. The stuff simply doesn't reach me or touch me enough to force me to remember. Strange position I have put myself into reviewing CDs I love to listen to but I fail to distinguish the difference in. My conclusion is that if you haven't got any Megaptera CDs in your collection you better get this. If you have a lot of them you might as well sell them and get this. (TSP)

**Mnem "Hypostatic Ground" 7"**  
**Drone Records, DR-54**

It goes without saying that I was really anxious to get my hands on this new Mnem 7". Considering the fact that it's released on such an established label as Drone Records, I was pretty surprised after listening to the disc, as it must be the noisiest thing ever released on Drone. The first track, "Grund auf der Erde" starts off as a wall of noise, pretty much lacking rhythm and not so obvious use of loops as usual. It's just low rumbling noise. After a while there appear more layers containing some rhythmic elements and loops, taking the track into a whole new dimension, and features the traditional powerful Mnem sound. Towards the end, the sound gets more loud and noisy, but it never becomes too sharp or anything, it's more based on really low frequency drones and rumble. At some point, there appear some bass frequencies which will make everything in the room shake, if you listen to it at a correct volume (which is advised by the band to be as loud as possible). A really great track with a bit of a new touch for Mnem. "Erdreich unter Tage" on the flip side opens with some less noisy, yet equally low end rumble and drones. At some point, layers of sharper rattling and drones appear, somehow reminding me of manipulated metal junk sounds. The background rumble also takes a more rhythmic approach. The track ends with more of those metal junk-like sounds appearing. Quite a difficult track to get a grip on, but still a good one. Mnem definitely have managed to bring forth a new side of themselves for this release, and I'm sure they'll keep doing it in the future as well. The first edition (250 copies) of this 7" comes in a hand scratched black sleeve with a unique photograph cover. (J)



**Mourmansk 150 "Resistance Strategies" 7"**

**Novaya Zemlya Prod/ Evil Biker Rec**  
M 150 has been doing a lot of releases I haven't liked much. They have a couple which sound good and interesting. This 7" is very harsh power electronics in the way of early Slogun. Strong, yet rather simple and monotonous electronic noise walls and silent vocals on the back. "Victim of Hangman" has better backgrounds, "Nazitronics" on the other side is almost similar, but lacks the higher sounds which makes it more dull to listen. Color covers and professional release in all ways. (M)

**Mourmansk 150 "Autopsy" tape**  
**Smell the Stench Tapes**

Prior to this tape, I've only heard some earlier material along with some compilation appearances from Mourmansk 150 and for some reason I've found them more or less uninteresting. This tape nevertheless sounds much more interesting starting immediately from the first track. The slightly disorganised and harsh noise oriented sound has changed into very low frequency power electronics sound with a sparing use of noisier elements, and although this might be the 'safer' way to create power electronics, it seems to suit Mourmansk 150 better as now there's some actual strength within the sound. All of the tracks are untitled, but assuming by the text

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on the sleeve and the title the whole tape seems to be focusing on autopsy. Not too original, that's for sure. Also, I would have wished some more creativity with the samples and vocals, since this isn't actually the first power electronics release featuring some sexual moaning on top of the noise, and on the other hand the lyrics don't seem to impress either. Actually the worst moments on this tape are on the first track including vocals, as the effects seem pretty bad and the actual noise seems to be too distorted and clipped. Anyway, as a whole this tape improves my view on Mourmansk 150 a lot and as a matter of fact I'm pretty anxious to hear what's coming next. (J)

**Mourmansk 150 "Civil Disobedience" CDR**  
**Novaya Zemlya Productions**

I think early M150 was not too interesting. But it has become better. Now when I listen to the old tapes or even the last 7", I think they should have not re-pressed it. It is definitely not on the same level as these new recordings. "Civil Disobedience" is created on brutally distorted heavy noise wall and high pitched electronics sound or weird "clean" feedback. There is occasional flanged spoken word, but it doesn't make this too constructed. It remains as sheer noise. After 5 minutes the sound changes to louder feedback noise, which sounds even better. The negative thing in the recording are the dull vocals which appear after 10 minutes of instrumental noise. When noise sounds loud, I think vocals should be loud too. If it's like someone trying to sound "loud" in an apartment, it's not good enough shouting. In the end of the song there comes analog synthesizer or similar sound source. Sound is still harsh noise, but with a little bit of rhythmic elements. C.24 minutes in total is too much for one track, but as it's all there is, I don't mind. I hope M150 keep doing this, but becomes more selective to what will be released. This is his best release so far that I've heard. Songs are "in memory of" a guy who died in Genoa demonstrations. Anti-globalisation noise? (M)

**Murder Corporation "One Life by Murder" CD**  
**Elbon Records**

This album is dedicated to the Russian serial killer Andrej Chikatilo and when you open the A5 booklet the madman is laughing at you. Seeing this I thought the sounds of the CD would be overly aggressive but never let the eye fool the ear. Once the CD is in the tray and starts spinning I realize that this is a restrained work. The first track "Declaration" sets the mood for the rest of the CD. A slow sad orchestral ensemble plays some chords and the voice of a man who I believe is a reporter states that a man is waiting on the date of his execution, and that man is Andrej Chikatilo. The mood has been set, gloom, sadness and hopelessness. Most of the tracks are dark ambient but the feeling I get is not that of a dark ambient work. There are noises and voices stepping out of the darkness and sometimes there are low rhythmic sections. The feeling I get when listening to track 2 is that of being chased down a dark alley and indeed the track title suggests a hunt. Some tracks remind me of the material found on "Death Files", slow, scraping chunks of noise organized in loops. Track 4 "Prepare to..." is an interlude with some more slow chords slowing the pace and letting you catch your breath. The next two tracks are even more in the dark ambient territory and track 6 features a garbled voice saying, "I waited, for you", scary stuff indeed. The confusion I feel gets even deeper with track 7 featuring dark chords, sounds of a crowd and ending with a man's voice saying something in Finnish which I can't understand (Mikko what is he saying?). The last track is an epilogue with a lot of silence and the angry crowd of women speaking Russian, I presume, returns. I must say that I really love this CD, it is so well put together and I have a weak spot for using themes. Perhaps that is why this works as I have something to relate the sounds and feelings to, the madman Chikatilo. Soundwise I think it is a lot in the vein of Tombstone's "Gothic Land". The CD is a bit on the short side being a mere 38 minutes where I could have enjoyed these soundscapes for at least an hour. A varied dark work meant to be played loud to get the most enjoyment. Limited edition of 500 copies. Samples of two of the tracks can be found at: <http://www.elbonrecords.com/>



# Murder Legendre "Understatement of Extremes" CDr Spine Punch Music

When I started listening to this, it didn't sound bad at all. Just rather usual kind, but decent dark ambient. First track indeed is rather good. Huge reverberant metallic slapping sounds and enough bass. It's very simple but it works for less than 4 minutes which is the play time of the song. When listening the other 12 tracks, it doesn't stay as high quality. The joy lasts for a couple of songs, but then I begin to think this isn't more than some simple synth sound through reverb. And it isn't. There is no personality or creativity in many of the tracks. There's nothing that would make Murder Legendre stand out from someone else just doing synthesizer sound-check with additional reverb. There are a couple of noisier pieces, but they aren't as good as calm material. As I believe this is a self-released CDr, it can be considered as a demo. It's not a bad way to start, but if there is less than half of a CDr with good material, it means it's not ready yet for a proper release, unless they develop more self-criticism. (M)

# Mörkriige "Kamp/f 2" CDr Artfuk Production

Another side project from the people behind Anapthergal, Harshashish and the rest of the AFP roster. This apparently is more or less an unofficial demo release, "handed as a gift to those who have supported, understood, contributed, and/or whose work I admire," as the sleeve notes say. The CDr lasts a mere 20 minutes, but still includes an impressive 13 tracks, or more likely 1 track cut into 13 pieces as there hardly are any breaks in between and you really can't tell where the track is supposed to change. In terms of the contents, this must be the closest thing to power electronics that I've ever come across from these people, and at the same time it must be the best thing they're put out so far. There's a really powerful wall of noisy, distorted electronics all throughout the disc, only interrupted in the 8th track with some layers of feedback and screams. Diversity and dynamics come through the use of additional screams, feedback, white noise and some (I think) metal junk sounds, everything striking through as very distorted and unpolished, just the way it's supposed to be. This disc certainly gave me more hope regarding the AFP people, and I hope that Mörkriige comes up with something a bit more official soon. (J)

# Napalmed "Contrary Collaboration" tape

Smell the Stench Tapes  
I was expecting some new Napalmed material when I received this tape, but instead most of the tracks turned out to be recorded in 1998 already, so no new material here exactly. I've always had a hard time listening to Napalmed since at times I've come across material that's been okay and on the other hand much of the material I've heard has been complete shit. This tape seems to include material which often has been constructed from two different recordings done separately; to be more specific, the noise parts have been done separately from the industrial parts. Since the industrial parts seem to consist mostly from some pretty powerless kitchenware banging or something, the noisy parts remain the thing that manages to cause at least some interest when listening to this tape. There are a few tracks where some pretty good noise parts are being used, sounding more or less like a combination of some distorted bass guitar and metal junk. Anyway, the noise parts are usually being spoiled with being too short on top of the 'industrial' background and on the other hand when there is a longer noise part, it usually becomes boring as hell. So, not too many good things to say about Napalmed this time apart from the fact that they seem to be doing their own thing quite uncompromisingly which could be seen as a positive thing. (J)

# Napalmed "Never Mind the MSBR, Here's the NAPALMED" Promo tape side A self-released

Napalmed is a name that I have seen for some time now in mailorder catalogues. Most of the releases have been split 7"s and tapes but this tape is the first I hear by them. Side A of the promo tape I received from Napalmed features the entire part one and the first segment of part 2 found on the release "Never Mind the MSBR...". This means I got about 45 minutes out of the total 56:44 that it originally runs at. When I first started to listen to the tape I found out that I haven't been in touch with the noise scene for some time. So after listening to this tape I had to dig in my collection and on the net to refresh up my knowledge. After hours of MSBR, Merzbow, Massonia, K2 and Incapacitants I was ready to resume my listening to Napalmed. The sound of Napalmed doesn't remind me of any of the mentioned noise-acts. For starters it features many different techniques in creating the noise. Junk, voice cut-ups, guitars through effects and microphones being abused all blends together. The mixture sometimes works brilliantly in creating a cacophony of sound. I enjoy the more rhythmic parts the most as the intensity gets higher. Some junk noises are a bit too soft sounding like someone rattling keys or something, I like it much better when it sounds like metal sheets being smashed. Voice is not screaming like Massonia and I think this could have been left out, as it really doesn't add anything. This is not harsh noise in my opinion and the general feeling is a bit experimental. Personally I enjoy harsh noise better despite the fact that I can't stand to listen to it for longer periods of time. Napalmed is easier on the ears but damn it is not easier for the mind. New twists in the structure occur regularly and I find myself wondering what the heck is going on. Sometimes it develops slowly with one rhythm or sound being replaced but most often something new just jumps into the mix. This makes it highly enjoyable, as it is never stagnant or boring. It feels epic in the length of the tracks and the fact that so many different sounds and rhythms have time to be presented. Will be interesting to see their future works as they have a lot of talent to work with. (TSP)

# Napalmed "Misch Masch Miksach" Promo tape side B self-released

This work is found on side B of the tape I received. 4 tracks with noise made out of metal junk, microphones, plastic bags, plates and pots, cable chords and spring washers. I guess their recording studio must be cluttered with junk and broken pottery after recording this. The small insert states that this was recorded without any computers or even a mix-board. This is noise going back to basics. The first track "staccato sounds" is kind of laid back clattering of various junk items and it moves slowly forward with some almost silent parts. I discovered that ordinary sounds in my home blended in nicely like the sound of my coffee machine. The following tracks are also quite calm even though they sometimes have more intense moments. I feel that this is way too calm for me but I am not saying that everyone should sound like Merzbow or Incapacitants. It would however be nice to get more intensity into this. Ambient noise has never been to my liking and it feels like "M. M. M." is a bit too close to it for comfort. I liked the more experimental noise found on side A, reviewed above. This is probably most interesting for fans of Richard Ramirez and Murder Corporation. To get in touch with these Czechs email Radek Kopal at: napalmed@volny.cz (TSP)

track here with an actual rhythm is "Fornax" which includes a really monotonous beat all throughout. As I said, there are some movie samples in a few tracks, and that might be the worst thing about this disc. The samples have hardly been edited or processed in any way, so mostly they are just complete scenes from a movie with some speech and music. Apart from that, this is a very interesting release from a group of whom I expect to hear more in the future. (J)

# Nocturne "Hymn for Herest" CD Old Europa Cafe, oecd040

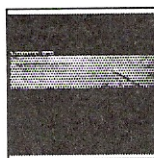
Nocturne did rather good 10" records. After that, I think they have regressed a bit. This lacks the power and atmosphere of those good records. Many of the elements are still the same, rhythmic noisy electronics, classical music samples, spoken samples and vocals. Many distorted keyboard music parts, flanged sounds of keyboards, etc. Sure there are some good tracks, but 74+ minutes is absolutely too much, especially if there is no very critical selection what will be included. Especially the 1st track sounds very "plastic" and powerless. Massive fold out sleeve on rough grey paper with black and silver print with nice images can make people appreciate this more, but it's music what counts the most. I don't let fancy packages fool me, it's an okay CD. Something which would have been better on tape or CDr and not as an actual "album". (M)

# Noisebit "Suck on This!" CDr Anima Malnata, amncd002

With tracks like "Jesus Christ Superslut", "God is a Lesbian", "Nihilist Pissed-Off Chick", etc. there was no high hopes for this CDr. But it turned out to be much better than expected. Noise generated without a table full of pedals. Metal junk abuse and other "physical" sound sources. Some tracks of course have some heavier distortion and electronic sounds, but it always has this hand-made feeling. With the exception of a couple of moments, this doesn't have such humorous sides as the track titles would make you expect. (M)

# OneDarkEye "Chronicle of a Death Foretold" 2CD Non Mi Place 03

These soundtracks - 2 on each disc - were mixed by Joseph Roemer (Mr. Macronympha) using cut-up material from Macronympha and extra source noises provided by Al Brentnall, Tim Oliveira, Rodger Stella, Kimihide Kusafuka, Alan Lee, Elisabeth Fox and Randy Yau. Last one of the 4 tracks is live from '95 and the remaining 3 are also from the late '90's. It took long time to get this released, but now that I hold this product of the French label in my hand, I must say it looks and sounds damn good! It's not so heavy and brutal as Macronympha, but OneDarkEye has more complexity - heavily cut-up and arranged from very little pieces of noise. Sound is better and clearer than on many Macronympha tapes. Some contributors give their trademark sounding material, like Kimihide Kusafuka (K2) who can be identified immediately. All the tracks follow the same method. The diversity of the short noise pieces makes this interesting enough for 2 discs. For someone's ears it might be some plain noise from beginning to end, but noise fans will hear the difference in sounds and for us it's interesting also because of its unpredictable nature - track changes it's mood/sound within a few seconds and you never know what's coming next. No label address in covers, so search from distributors... (M)



# Narbenerde "BPD" CD Art Konkret, art 32

I like more his other unit Azoikum. It's heavier and noisier. Narbenerde is described as "ambient post-industrial" and in this case it means 3 tracks of very diverse styles. Sometimes it's ambient created with electronic sounds, sometimes harder, but rather clean modern power electronics/death industrial type of sound. The end of the 1st track is the best. There are distorted spoken vocals over creative "ambient" backgrounds. That's one of the reasons why I like CD's with a lot of index numbers. In these cases, where the style changes drastically, I would like to get change of track, so there would be no need to fast forward over 15 minutes of less exciting moments into highlights, when you are not in the mood for listening the complete album. (M)



# Nid "Galaktisk Dimma" CDr Verato Project, verazit005

Nid is a new three-piece group from Germany (even though the texts on the sleeve are in Swedish) who apparently perform all sorts of experimental material, but here they present 7 tracks of rather good droning ambient. Most of the pieces here follow a similar formula, with a couple of deep drone sounds in the background and some miscellaneous sounds, occasional rhythmic beats and movie samples on top. Quite traditional, but it works really well. Despite the calm and often repetitive approach, there still is enough structure and diversity to keep the tracks evolving. The only

# Ovum 3" CDr Verato Project, verazit001

Suggestion Records has also decided to utilise the possibilities of the CDr medium by launching a new sub-label called Verato Project, which will be releasing only limited edition CDr's. This three-track 3" CDr disc by Ovum is the first release from this new label. This Swedish project seems to have been quite productive right from the start, and I think I've missed a lot of their works having only heard the "Epepe Ep" CD and a couple of compilation tracks. This 3" CDr begins with the track "Rusprick" which starts as deep droning ambience, sounding pretty good and promising, but after a couple of seconds some electrical glitches appear, sounding like something's wrong with your speakers. As the track proceeds, more glitches appear, continuing to multiply themselves until the entire droning background is covered with glitchy white noise. Something I could compare to listening some simply drone ambient simultaneously with your TV showing only white noise interference. Actually, the result could have been worse, for example if the glitches never became so noisy and were present only here and there. Also, the droning background gives the sound enough strength that you never get bored. The second track, "Knorrhane" is almost identical to "Rusprick" in terms of structure; first the droning ambience, then some glitches and eventually white noise with drone background. The third track is a cover version of The Stooges' classic "I Wanna Be Your Dog" which must be the best track on this CDr. The song has been slowed down to a hypnotic and droning ambient industrial rendition with the vocals performed in a chanting manner, buried in the background. Had The Stooges ever performed the song like this, I could've probably lent them an ear once or twice... This 3" CDr is limited to 50 copies and comes in a special full colour fold-out sleeve, sealed in a see-through pocket. (J)

# Paraffin Affiliates "Nagasaki Jazz Festival 1945" CDr Clay Records, #2

This is Finnish improvised free jazz noise from 2001. 9 songs makes playing time reach almost 70 minutes, but even if I like albums to be traditional LP length c.45 minutes, this is not a problem. Compared with some other Clay Records products, difference is what I genuinely like about this. It's not very often these days when I listen to some improvised free music, but it's a good alternative once in a while. Sound is clear and good. Sometimes clarinet and fx, bass, guitar and drums create a nice atmosphere of drones, echoed sounds and jazzy drum rhythms. Sometimes they erupt into less jazzy cacophonous sounds, with simple bounding drums and enjoyable instrument noise. There is natural sounding echo making vision of larger empty space. Instrument sounds are good but "thin", yet fit the atmosphere. Full color cover and good design. (M)

# Perkust "Aluminium" CDr Hammasratas, HK-14

Perkust is another project from the Hammasratas crew which is mostly T.Kandelin himself. Perkust is so far the most interesting one of them all, as it's based on metal kettles, cans and chains as sound sources. I wouldn't say it sounds "huge" or "massive", but for me metal is always a better sound source than guitar or computer generated sounds. Like old what kind of effects Perkust uses, but they often sound cheap. Like old computer soundcard and lousy tracker program effects. But there is potential in this. 7 Tracks and 50 minutes hold inside enjoyable moments. Especially when it gets noisier and thicker. "Venttili" includes a kind of power electronics feeling, when effected metal sounds are combined to

# NUIT ET BROUILLARD

## - CON-DOM with THE GREY WOLVES

"Holy Communion" CDr-R Set (NB CD 01)  
Both CDs were recorded live on DA festival oct 26th 1996 and 28th oct 1996 and edited in studio. Comes as a limited art edition in a luxurious silk screened fold out poster sleeve with texts and artworks by the Reverend Fathers themselves. Lim. Num. Ed. 300 Sold out!

## - ASCHÉ: "Recycling Art" - Video/CD Boxset (NB CD 02)

Reflects Asché's live performance at the DA festival oct 26th 1996. It was conceived as a multimedia performance in which music, video-projection and theatrical elements took a part. This edition includes a CD housed in an oversized full-colour, silk-screened sleeve with inserts, the video of the complete performance and a postcard. A document of great ritual noise music. Lim. Numb. Ed 175

## - PROPERGOL: "United States of..." CD (NB CD 03)

Third CD by this French unit after the two first well-acclaimed CDr releases on Hermétique. Unsane and schizophrenic power-electronics as well as atmospheric tracks leading you into territories beyond reality and phantoms. Three-panel digipack. Limited ed 810

## - LAW: "The black Lodge" CD (NB CD 04)

Third and final CD by this great American sound artist. Oppressing, frightening and chilling atmospheres, nightmarish samples, distorted guitars and more vocals and orchestral parts than usual melting into subtle soundscapes full of latent violence. Housed in a special fold-out package featuring full colour images captured and designed by the artist. Limited ed 500

## - "DEADLY ACTIONS I-III"

### Video live retrospective 1994-1996 (NB Video 01)

Featuring Alcegaes, Anenzaphalia, Asché, Brighter Death, Nox, Con-Dom, Deutsch Nepal, Dive, Endura, Genocide Organ, The Grey Wolves with Con-Dom, Hybrids, In Slaughter Natives, Juggla-Thor, La Nomenklatur, Les Joyaux de la Princesse, Mental Destruction, Predominance, Soldonperpet, Sigma and Zoviet France. Length 4 hours - professionally duplicated. Hi-Fi stereo. Comes in boxset with inlay and silk screen printing on a steel plate...

Forthcoming PROPERGOL: "Tormentor / I need you" 7" EP (NB V01)  
DERNIERE VOLONTE: "Obéir et mourir" - 2 CD boxset

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droning feedback sounding noise. This is honestly good stuff! Remaining couple of tracks are fairly good as well. (M)

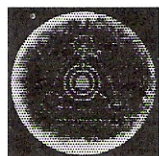
#### Post Scriptvm "Gauze" CD

Another new U.S. act comes forth with a demo disc, and I'm happy to say this time we're talking about material that's closer to dark ambient and heavy industrial instead of the more usual power electronics stuff, not that I'm complaining. First two tracks, "Cunctator" and "Trepant" offer quite a traditional blend of heavy, low drones and voice samples. The second one is a bit heavier though, with the drones distorted and some metal junk - like rhythm noises appearing here and there. I'm assuming it's been mainly done with a computer as the sound, even if distorted, sounds quite clean and the samples at times tend to cut a bit too soon. Still, I could be wrong. The third track starts off as a rather simple drone piece again, but after a while there appear some nicely looped sounds of women screaming along with some buzzard screams. It builds up nicely, but ends a bit too soon. Then comes "Pore", and really makes this disc worthwhile. Featuring some looped sounds of alarm sirens and rhythmic machinery as well as several layers of voice samples and other small details, it reminds me a lot of some Söldnergeist material. This track really has the dynamics and diversity which I appreciate in this sort of music. The next one is a bit similar, although based more on a simple drone background and rhythmic noises, thus not as good. The sixth track "Vox Calamantis" opens with some nicely atmospheric liquid sounds before moving onto more static drones and rhythm. Surprisingly it features some Russian language samples which must be quite rare for an American act. The disc ends with another droning piece, containing some pretty good metal junk sounds and a nicely pulsating synth along with some heavily processed voice loops. Nonetheless, the last three tracks don't really make too much of an impression after the excellent fourth track. Hence I'm really counting on Post Scriptvm to make more material in that vein. (J)

#### PPF "Les Annees des Soviets" CD

##### Art Konkret, art 34

I know this band has releases on labels with a good reputation, but PPF doesn't sound very special in my ears. It's not bad, but remains too mediocre to capture my attention well enough. You can hear they have all the elements needed, but still the final result sounds empty and thin. Rhythmic power electronics with vocals, analog synthesizers, French language samples. I do like this to some degree. There's nothing unbearably bad in this, (except some of the last tracks with dull disco rhythms) but it's unlikely that it would be spinning in my CD player often in the future. (M)



#### Predominance "Nocturnal Gates of Incidence" CD

##### Loki Foundation, LOKI 26

After hearing Predominance's track on the Collapse festival compilation I was expecting them to move towards a stronger and perhaps harsher approach, sound-wise at least. This I was rather surprised to find out that "Nocturnal Gates of Incidence" mostly contains synth-based dark ambient. The disappointment struck me when noticing how much the material relies on actual melodies and how mellow the general atmosphere is. Most of the tracks are based on quite simple structures, with a few layers of synth drones in the background and a few more melodic layers with some effects and occasional rhythmic elements on top. Many of the tracks include actual vocals as well, or at least some vocal/speech manipulations. Alike Herbst9, another new Loki Foundation act, also Predominance manages to bring Endura to mind a few times when listening to this CD, especially on "Aurora Borealis" which contains the most traditional 'singing' on the album. There are a few good moments, such as on the track "Astral Communications" where the static synth layers are combined with some rhythmic clashes, but as soon as the stupid manipulated speech comes along, the ambience is broken. I'm not too big a fan of these 'astral' or 'space' themes which are strongly present on this CD, so that obviously spoils very much of it from my perspective, but still I must say that I was expecting something far more strong from Predominance instead of all this soft ambient sound. (J)

#### Propergol "United States..." CD

##### Nuit Et Brouillard, nbcd 03

I think I have everything that Propergol has done. They have improved during the years, but Propergol is still what it has always been. Industrial/power electronics/dark ambient fusion. Couple of CDs, and now a full length disc (over 70 minutes) in full color digipak. At its best Propergol is very hard power electronics with simple background, but well done details, very carefully adjusted echoes, effects etc. There are some well affected vocals and harsh electronic rhythms and plenty of spoken word samples. One thing that disturbs me is that some of the parts are a little bit too computer/synth simulation sounding. In general, the sound is very high quality and varies in each song. Another, more disturbing thing is the concept of the CD. Not actually the concept, but that having USA as a concept of the album still should not mean that you recognize half of the spoken word samples as taken from some Hollywood films. Several from the obvious "everybody has seen them" -type of films. Not to mention that they have been used by others before Propergol too... I still enjoy the material very much and I think this is among the best things coming from France at the moment! (M)



#### Propergol "Renegade" CD

##### Tesco Organisation

The previous release from this French unit, "United States...", blew me away with the thick pulsating rhythms slowly pounding interspersed with a lot of fitting samples. Well this new release is pretty much the same. You get 71 minutes worth of tracks moving along at a slow pace and a wide variety of samples that are often in French. Not speaking French myself I guess that I am missing what some tracks are really about. In these cases I only have the track titles to rely on for guidance to the meaning of the tracks. All titles are based on terrorism and weapons and on the back of this beautiful oversized package the following inscription is printed "music as a weapon". When I think of music as a weapon I instantly think about the old Whitehouse track "Dedicated to Peter Kürten" which gets everyone to shut up and feel the pain which Propergol never is even remotely close

to achieving. The sounds are to my ears not in the aggressive or annoying area. To me it is perfect background music to be played quite loud while doing something else as it isn't demanding all my concentration. Propergol create a sound that doesn't really give any challenge in the way of acts like Slogun, Brighter Death Now or Grunt. Soundwise I think it reminds a bit of a less dirty slow-downed Cazzodis. Further more I really miss some good vocals. Only using samples makes it a bit impersonal especially when repeated so often within the tracks. Further more I think this is a bit too clean and I wish it had been more dirty and rough. I may sound too negative, which I find strange myself as I really like this release but I guess that I am just being an asshole. Propergol has more or less created an own niche and this makes it hard to pinpoint it. Finally I urge people to listen to this with headphones as Propergol are really good at using effects to pan the sound between the left and right. Hard-earned cash spent on this is well spent. (TSP)

#### Prurient "Mummification and Prayer" 2xtape

##### Hospital Recordings, hos-62

Prurient style doesn't follow the same line always. It's good that new sides are explored, without the need to put them always under different names. While the recent album was clear and sharp noise, this double tape shows you the side of Prurient lo-fi harsh noise. Tape format fits to the atmosphere of this material. Solid piece of harsh noise, no fast editing, just awesome abuse of junk, sound which is either monotonous sound of power tools or someone's throat and feedback, probably done in "studio-live" recording. In fact, I'd say this sounds very close to some Sutcliffe Jugend "WSOTG" material. Less vocals, but dirty lo-fi feedback based noise. Good stuff! Some may wonder why a 2xtape, if they're just C-30, but it's still cheap and the package looks nice. Limited edition of 50 copies. (M)

#### Regresus Ad Infinitum demo 2001

I think this was a debut demo. It sounds like it. 3 songs in 17 minutes. Dark ambient with slow industrial elements, like pounding percussion and harsh synthesizer sounds. Still it tends to sound like a mediocre black metal intro. Dull keyboard chords, some bizarre, yet not very entertaining experimental fragments. There are short moments of ultra low frequencies, but then the music turns worse than ever: it's like the soundtrack from a computer game! This is what the soundtrack of some of those "dark" shooting games sounds like. This is music for the computer generation, nothing I'd pay attention to. (M)

#### Richard Ramirez "Amplified Tactics" 2xCD

##### Hospital Productions, hos-63

2 discs with 4 live shows. Each one has only 1 index number, so the listener can be prepared for half an hour noise blasts. Richard Ramirez does what he is good at. Simple harsh noise. No sweet elements, no quick editing or dynamic "jumping" noise. It's always painful and solid chunk of noise. There is variation of course, but it doesn't happen so often or fast. The noise that Ramirez creates is loud because it's often on one layer. It doesn't sound like careful computer edit, but wild live-on-the-tape-deck creation. It really doesn't matter if Ramirez is live on stage or live at his "studio". The dirty feeling is always present. And that's good. There is variation in individual tracks and differences between each tracks. Some are better than other, but each one a guaranteed pleasure for those who enjoy "Texas harsh noise". It's limited to 50 copies, so availability is not guaranteed anymore. (M)

#### Richard Ramirez / Flatline Construct / Prurient collaboration CD

##### Hospital Prod / Peel Back the Sky

This was originally a C-60 tape released in a video box in edition of 40 copies. There are a lot of good noise tapes worth being re-released on CD, and this is too. Xeroxed cover makes this look like another CDR release, but it's a real CD. The cover is filled with pictures of vibrators and a good addition is that it includes detailed information about how the collaboration was made. Who gave raw sounds and who mixed them etc. Sound is typically "American" harsh noise sound, very dirty and rough with lots of strong low end. Editing is fast and there happens a lot during 60 minutes. Those who like material of these 3 artists can trust that the collaboration is not far away from the atmosphere and style of each ones solo material. (M)

#### Robert Warner "Hope" tape

This tape is very good. It's in basic cassette box, xeroxed cover and all done very unpretentious way. The noise we hear on the tape is good old sheer noise. Just all the junk and some lo-fi keyboard sound run through simple distortion. It's rather lo-fi, but sounds are kind of "warm" and good to listen to in this digital age. Tape is limited to 66 and recorded already in '99, but I assume it's available as I just got this in the mail. I recommend it for those who miss the "tape scene" which used to be filled with lots of great releases, not so many years ago. (M)

#### Russian Vitamins "Against Avantgarde" CD

##### Clay Records, #3

Strange Finnish electronic music. 10 songs in c.15 minutes. It starts with something which is almost noise, but then transforms into the most irritating goofy "techno" / electro-fun. Ridiculous sounds and funny compositions. I know it's supposed to be like this and not any lack of talent, but I personally can't listen to material like this. Sometimes it's like old computer game music which has been fucked up bad. Sound is always clean, and it's probably made on computer trackers. (M)

#### Screening CD

Just as I thought that Chaos as Shelter must be nothing more than a bizarre mishap in the Israeli field of industrial sounds, I receive a demo CD from another Israeli act, Screening. Well, perhaps they shouldn't be called 'industrial', since Screening is a more or less experimental act creating their material by using only bass guitars (with the obvious effects and manipulations). This short CD begins with the track "Experiments" which also is the best one out of the four tracks on this disc. The sound is very deep ambient with long drones, harmonics and subtle effects, and I could easily imagine someone drawing comparisons from this particular track to Chaos as Shelter or even Maeror Tri (...). Unfortunately the rest of the tracks try to seek some more 'unconventional' styles, failing in their attempts and ending up sounding as quite cheesy experiments with different effects. Although the second and third track might even be bearable in their sloppy experimentalism, the fourth track really manages to piss me off with the terrible slap bass sound which reminds me of nothing more than some 80s porn flick. Well, as I assume that the Israeli scene is still a fairly young one, I can understand this type of 'first experiment' works, but still I hope that in the future Screening take a bit more considered approach to their works instead of just fooling around with some effects etc. (J)

#### Sleeping With The Earth "Loave (First)" mCD

##### Pac Rec 03

SWTE sounds like "German style" power electronics, without any use of vocals or samples. This could easily be an outtake from some very respected European artist's album. Good use of heavy, slowly rhythmic synthesizer noise is entertaining to listen, and some buried noises or even hidden

vocals(?) are present in the latter part of the song, where it becomes noisier and more varied. Actually an excellent piece after a few listens when not letting it be just background music while doing some other things. Limited edition of 40 copies, another excellent "business card size" release. (M)

#### Sleep Research\_Facility "Nostromo" CD

##### Cold Spring Records, csr34cd

5 long tracks of simple dark ambient. It relies in slow motion of ultra low bass sounds and silent high end electronic fizz. In spite of it being very simple, I find it highly enjoyable. It doesn't contain any dull melodies and in general it sounds like "soft noise". Dark ambient with total absence of any new age keyboard crap. I think it's all done with synthesizers, but I like it because they avoid doing the usual "dark" pre-set colossal keyboard sounds. It's just slow pulsing bass, waves of soft electronic sounds. One hour of this is a good dose. Like the readers probably have noticed from my past reviews, I have not always liked the CDs Cold Spring has been doing, but releases like this convince me that they have a taste for music and we can expect a lot from the label in the future as well! (M)



#### Slogun "Fair Game" CD

##### Eibon Records/Blade Records

Another Slogun release and still not about cuddly teddy bears or how good morning coffee can be, no this is still true crime electronics done in the Slogun way. The sound is thick as we have learned to love it and varied to fit the lyrical content. Even more varied electronics and more sounds in the mix. The vocals are in most cases quite high in the mix and there are no problems hearing what is said/screamed. I love it this way as I get both good noise and awesome lyrics at the same time. Something I really miss on this release is the printed lyrics and the moodsetting pictures to each track. In all the Slogun releases I have there are lyrics, most effective of these is "Written in blood" where there is a picture for every song. I have a hard time knowing what the intents of the songs are when I don't know which serial killer or event the songs are depicting. Nevertheless this is some of the best Slogun stuff ever and I totally love track 5 "Somebody's Husband, Somebody's Son". A really strong track even though I don't know what the actual message is. Overall a great CD and a good way to start enjoying one of the premier artists in the brutal domains of power electronics. Limited edition of 500 copies. Samples of two of the tracks can be found at: <http://www.eibonrecords.com/Samples.htm> (TSP)

#### Sshe Retina Stimulants "Central Node Recording" CD

##### Nihil Market, nM 1.2

Being released by the co-editor of this magazine is not the reason why I'm telling you this record is good, but the music and covers are definitely so high quality that I can't come to any other conclusion than give absolute recommendations. Even though this has professionally printed glossy covers, printed labels on CD and "professional" looks, I must admit that if this was a real CD release, it would receive better reaction from people. This is better than any other SRS material that I have heard so far, and I do have their 7"s, CDs and some tapes. Sound is more varied than it is in old recordings, but follows the same atmosphere that is in other SRS work. Noisy electronics, samples and rhythm, with great use of echo and other effects and talent to put it all together with great result in all songs and a solid full length CDR. (M)

#### Strict "In Preparation" CD

##### Biteworks 3

7 tracks of extreme power electronics noise. Strict uses mostly highly enjoyable screaming vocals and very loud and painful controlled feedback. It's close to old Sutcliffe Jugend, but not sounding like an exact copy, of course. Limited and numbered edition of 200 copies seems absurd, since this beats the shit out of most sex noise and sadistic power electronics releases. "Cunting Early", "Toilet Tart", "Eleven", "Rush", "In Preparation", etc. All those would be worth of being properly introduced to the wider power electronics scene. (M)



#### Strom.ec "Neural Architect" CD

##### Black Plague, infect04

This CD took an unexpected amount of time to get released, mainly due to the problems with Malignant Records' sub-label, Black Plague. Nonetheless it was worth the wait. This CD should be more or less seen as a successor to "Dogs of Total Order", as the split LP with Irikarah contained some newer material, and when looking at it this way, the development and improvement is clear. More diverse use of sounds, better structures, more inventive use of samples and a more coherent work in its entirety. I'd say this CD is a less power electronics oriented one compared to their debut, including less vocals and more of an industrial and at times even an experimental feel to it. There still are some of those really aggressive tracks, but I'd say the majority of the tracks here are not so extreme as they could be, and I'm not saying this is a bad thing at all. The sound here is pretty clean, perhaps even clinical some times, and I think it fits the material on this CD very well. The tracks here deserve a strong and clean production, whereas had there been some really extreme tracks, it might have not worked as well. I'm writing this right before the deadline, so I have to be brief. I'm sure "Neural Architect" will help Strom.ec gain the acclaim and recognition they deserve, and without a doubt it will help the Finnish scene a whole deal too. There are no excuses if you miss out on this one! (J)

#### Taint "Hel-Lo" mCD

##### Pac Rec 04

4th release on this Troniks side label. Some could say a ridiculously limited (15 copies!) "business card CD". Pac releases are the first time I see people using this format for music releases. It's c. 8cm x 6cm, almost square size. Works well on normal CD players as well as computer CD-Rom drive. It takes only c. 5½ minutes of music. Taint presents the most aggressive live piece with violent feedback, aggressive vocals and low-end synth noise. Reminds me of early Rammle material, but I'd say



this is better! Tiny cover with a color image of two young girls kissing. (M)  
**The Nihilistik Kitchen Unit / Toni Kandelin split tape**  
**Hammasrataskasetit, HK-1**

This seems to be the first tape release from the Hammasrataskasetit, being a split release between Toni Kandelin and The Nihilistik Kitchen Unit, which includes T. Kandelin as well. As a matter of fact, each of the five tape releases I've seen thus far from this label seem to be more or less Kandelin's projects. Anyway, side A includes six tracks by The Nihilistik Kitchen Unit who, unlike all of the other Hammasrataskasetit artists seem to rely heavily on some more or less improvised home recordings. I think most of the sounds are done with some amplifier manipulations and a keyboard run through some effects. Stylistically it's pretty hard to describe, since it hardly ever gets too noisy nor calm, but perhaps lo-fi harsh ambient would describe The Nihilistik Kitchen Unit best. There are a few parts where they use nicely repetitive sound passages, and had they built some tracks on those parts, it probably would have been something far more interesting, since now as soon as the good part ends, something pretty useless begins. Too much uninteresting improvisation. Side B contains six pieces done by Toni Kandelin between 1998-2000. Most of the material seems to be utilising some dysfunctional appliances (broken CD-player?) as well as some radio noise. Unfortunately the lo-fi sound quality makes the tracks sound more or less static and most of all powerless, since there hardly are any bass frequencies present. Anyway, should T. Kandelin put more thought in working with different sound sources and adding a bit more variation to the tracks, this just might pass for decent harsh noise. (J)

**Thurnemans "Hatha Yoga" 7"**  
**Manhunter Records**

You don't see too many 7" records with the large central hole anymore, but here's one. The packaging on the other hand isn't that special, just a white paper inner bag of a 7" sleeve, sealed with a poor-looking xeroxed paper slip. The record itself contains the track "Hatha Yoga" split in half over the two sides. The title might already suggest some relation to meditation etc., and as a matter of fact the track is a really repetitive, monotonous piece with nothing much happening apart from a really thick and pulsating, distorted electronics sound which just keeps on going throughout the entire track, giving it a pretty hypnotic feel. The B-side features some noises appearing on top of the basic sound, accumulating towards the end, but still not changing the track radically. I wouldn't call this an essential release and by far not as great as their latest 7", but should someone be interested in meditating to a monotonous sound of distorted electronics, then by all means check this out! (J)



**Thurnemans "Wilhelm" / ...From the Coffin I Wear" 7"**  
**Entartete Musikk, EM06**

I think this 7" took quite some time to get released, and even the sleeve seems to date back to 1999 even though this vinyl didn't come out until 2001. I don't have much information on Thurnemans, apart from their previous 7" on Entartete Musikk and the track on the Esthetics of Cruelty compilation. Some people have said this to be a Lina Baby Doll project, but I wouldn't vouch on that since the style is pretty close to Frozen Faces. Anyway, what we're talking about here is noisy old school industrial with some elements from lo-fi power electronics. The first track, "Wilhelm" features some old school industrial influences in the form of a very monotonous, distorted drum machine rhythm. On top of that there is some really noisy analogue synth abuse and distorted vocals which nevertheless are buried in the noise, making it impossible to figure out what the lyrics are. Anyway, a nice rhythmical and noisy track. "...From the Coffin I Wear" on the flip side opens with a really dirty sounding electronic drone upon which some heavily flanged vocals appear, reminding me a bit of Con-Dom. After a while some more noisy electronics build up from the background, again giving a rhythm to the track, although not as strongly as in the previous one. The noise gets more dominating as the track continues, until finally ending with the same dirty drone as in the start. It's great to hear this kind of new material where the old style industrial and power electronics is still present; noisy analogue electronics with a dirty, unpolished approach. Excellent! (J)

**Tin.RP "Hung\_ger" CD or LP?**

CD promo version of the 2nd album of Tin.RP. The first one was published by Staalplaat. I must say I'm not a fan of this type of music. Two guys, B.L. does vocals, poetry, mental terror and DDN does digital distortion, clicks, noise. The album is inspired by a Nobel prize winner's book (?) "The Hunger" and the lyrics deal with insane behavior towards food. The topic is not interesting for me, music is digitally distorted rhythms. So digitally clean and emotionless and mechanic that I don't like them at all. I highly dislike industrial music in the "distorted beats", "disco through distortion" or "drum'n'noise" style or whatever. And Tin.RP goes very close to that category. Vocals are very low in the mix, usually not audible - if used at all. (M)



**...Today I'm Dead "I Close My Eyes" CD**  
**Slaughter Productions, SPCD26**

After a rather good CD release, the Italian ...Today I'm Dead return with a real CD album. Imagine if Brighter Death Now would come from Italy,

and you know what T.I.D. sounds like. I think this is a little better than labelmates Mörder Machine, but they have a lot of identical elements. Slow pounding bass sounds, sick and morbid feeling, and highly simple and monotone approach to the sound. Often songs sound like they are basically built on two elements. Pulsating analog synthesizer + effected vocals. Slow pounding beat + choir-like lo-fi sound. Low analog frequencies + spoken word samples with effect etc. There are 10 tracks and enough of variation between the tracks, so the simplicity does not become too hard. In fact, it's actually just positive. Underlines the insane atmosphere of the album. (M)

**Toni Kandelin "Endless Doorway" tape**  
**Hammasrataskasetit, HK-5**

Fifth release from the Hammasrataskasetit label and once again, a project of Toni Kandelin. Comparing the material on this new tape to the static noise stuff on the split tape with The Nihilistik Kitchen Unit, the sound has transformed from thin white noise hiss to some more experimental yet occasionally noisy material. Listening to this tape, I was surprised to notice that there might actually be some thought behind some tracks or perhaps Kandelin's improvisation skills have improved since the last tapes. The parts where the thought seems to have present are also undoubtedly the best parts, containing sounds which slightly remind me of power electronics, although not as heavy and dense. As always, the home recording aesthetics are there, but listening to some of the tracks, I'm beginning to regain my faith in this kind of material. I'm not saying that it would be perfect, it's far from it to say the least, but it's nice to notice a clear development in Kandelin's sound and I just wish he's able to take it even further. If you have any interest in some really underground lo-fi experimental noise tapes, then this is the only tape from Hammasrataskasetit I can recommend you. Still, it's not exactly my cup of tea. (J)

**Toni Kandelin "Digitalcancer" CD**  
**Hammasratas**

Toni Kandelin seems to be involved with just about every Hammasratas - label release. This time using his own name, and for the first time in CD format instead of tapes. Besides a better lay-out and color covers, also the content of the release has improved. Music is experimental use of some electronics. I suspect virtual synth through effect machine. It seems to be recorded without overdubs. It's noisy, but often doesn't rely on wall of distortion, but electronic sounds and flanger and other effects. I've listened this a few times and when you listen to it first time with headphones, there can be experienced new sides of stereo effects. But, as criticism, there could be more variation on sound source, especially if it's only one-layer material. But if Toni keeps improving like this, I'm sure Hammasratas releases will be known better in the future. (M)

**Tubus Suffocate "Part of the Shredded Minds" tape**  
**Hammasrataskasetit, HK-2**

Another tape release by this new, very D.I.Y. tape label from Finland. This apparently is the first release by Tubus Suffocate and I wouldn't be surprised if it was their first recording as well, since the result seems more or less improvised and unpolished. The tape contains just one long track, lasting almost 30 minutes, with rather simple bass and effects sounds. Mostly this could be called ambient, since there are some parts with just a low drone and a pulse on top of it, and as a matter of fact these are the best parts on this tape, since too often the band gets a little carried away with everything and ends up sounding pretty stupid. I can appreciate this kind of experiments and of course it's pretty courageous to be putting out tapes these days, but I'd still advice Tubus Suffocate to put a lot more thought and intention in the material. The tape comes in A5 plastic sleeve with a xeroxed A4 insert. (J)

**Tubus Suffocate "Music for Bathrooms" tape**  
**Hammasrataskasetit, HK-4**

Tubus Suffocate present their second tape which more or less could be said as an improvement from the first one, yet still it relies heavily on simple home taping aesthetics which unfortunately have never managed to interest me anyway. I remember Tubus Suffocate's first tape sounding pretty much improvised and although this time it all tends to be a little more structured, it still mostly sounds as if someone's just fooling around with different sound sources and effects. The first track on side B carries some small repetitive parts which almost sound like loops, but I believe it's just a synth or some keyboard run through effects. Nonetheless these parts remain the best thing this tape has to offer as I don't find the clicks and clangs of kitchen appliances (I wouldn't be surprised if that's what they've used) run through distortion and delay too interesting. Anyway, in case you're into experimental home recordings, then Tubus Suffocate is definitely your thing, but others not too enthusiastic about everything D.I.Y. might find this simply boring. (J)

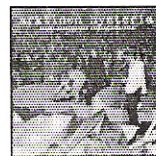
**Tubus Suffocate "Urbanical Metaphor" CD**  
**Hammasratas, HK-11**

4 tracks from another project of T.Kandelin. Now with a guy called M.Alavesa. All tracks are field recordings, which are treated with effects. Sound is again a little "cheap". Like low quality mp3 transformed into a CD. I've never been a big fan of "field recordings" or "electro-acoustic", but for fans of those styles this can offer more than it did for me. I just hope they can get decent sounds for future releases. When SOUND is the main thing, then the sound should be good. (M)

**UTON "Taivaan Joka Kolossa..." CD**  
**Clay Records, #4**

This CD starts well. Guitar ambience and not-so-harsh feedback sounds. This is the kind of guitar noise I like. I don't like hearing strings abuse, unless it is heavy distorted and effected. Nearly acoustic string abuse just makes me irritated. Later on the 1st track starts to grow noisier with lo-fi electronic noise addition. After 7 minutes it changes into the next track. The disc continues with more of experimental lo-fi guitar and object manipulations. It's rather good stuff, and tracks go smoothly until track #9, which is suddenly a little different. Some drum rhythms are included. None of the tracks are total noise, but some are close. Most of them are very noisy. I think the beginning of the disc is better than the end. 20-30

minutes (m)CD format would have been perfect for this instead of 55. (M)



**V/A "Arktinen Hysteria: Suomi-Avantgarden Esiputarhureita" CD**  
**Love Records, lxcid 635**

This is a compilation of Finnish avantgarde/experimental music from 60's and 70's. Some good noisy stuff has been included, but mostly it seems Love Records had the intention to play it safe and not include the noisiest "hard-to-listen" material. The CD is filled with many funny experimental works which have no real value for listening purposes. It's just something to feed the curiosity of music fans who have read of these bands and records, but never actually had access to their recordings due to very difficult availability and absurd prices they are paid these days. Sähkökartetti does strange live noise in '68 with a self built primitive synthesizer, Pekka Airaksinen does experimental ambient noise with backwards sounds and tape loops in '70. He has done a full LP of this stuff. The most legendary of these Finnish bands, Sperm, is also included but unfortunately the material here is not their best. Jouni Kesti and Seppo I. Laine created rather wild free jazz noise in 1970. Erkki Kureniemi built an electronic device in '67-'68 for creating strange electronic noises, and this track was recorded in '68, but it sounds like Thirdorgan with less distortion. There is also some more decent stuff here and the booklet is filled with liner notes in Finnish and English. This is probably the best way to hear some of these obscure Finnish underground recordings unless you wish to pay like 100-500\$ for the original albums... (M)

**V/A "Beast" CD**  
**Hospital Productions, hos-67**

4 units take part in this compilation with a tongue-in-cheek -approach to bestiality. Or should we say 5, since the first one is Macroprurient, a collaboration between Macroprurient and Prurient. Even if it's very harsh noise, I found the beginning of the track lacking something. It didn't represent the best from either artist. It gets slightly better before the end, but is not a highlight on this CD. Also, Skin Crime can't manage to get into the level of their magnificent contribution to the Biteworks release Pornography Hurts. It's also harsh, and with very sharp distorted sound, but I don't get a feeling of loud noise. Stegm is better, and gives a good dose of brutal electronics and harsh noise sounds. It's a long piece and sometimes with painfully high pitched electronics, crushing loops, etc. Very good! There is also diversity in the track, it isn't full blast all the time. But still, I'd say the highlight of this CD is Sickness! I didn't think they were always this good, as this was just great. Sickness has 3 tracks instead of one. Highly distorted noise with multiple sources changing with fast tempo. It's not unnecessarily over layered, so the noise remains aggressive sounding, not a muddy wall. All in all, the CD is very good US noise, and packaged in a white cardboard box with fake fur! Cheap price also, so do not miss! (M)



**V/A Peter Andersson "Perception Multiplied, Multiplicity Unified" CD**  
**Cold Meat Industry, CMI.90**

Well this feels strange holding a CD with 9 different bands performing different styles still all done by one single person (with help from others occasionally). Peter Andersson is clearly a person of many talents and he manages to get good results no matter what style he tries. On this CD you can hear everything from soothing ambient (Necrophorus), sacral ambient (Raison d'Être), space ambient reminding of some Lustmord (Atomine elektrone), dark orchestral with female vocals (Catalyst), death industrial (Panzar and Bocksholm), ethno industrial (Svasti=Ayanam), almost power industrial (Stratvm Terror) and finally really fucked up sound manipulations (Grismannen). Individually most of these tracks are top-notch but I don't think that I can recommend this to listeners who are not already interested in the stuff P. Andersson creates. Obviously it might be a starting point as you can hear stuff from all his projects but I think it is better to get a full CD with any of these bands to let the sounds evolve. The ambient tracks in particular feel totally cut-off when a more aggressive track is following it. Listening to this from start to end is not really enjoyable and I find myself changing tracks at a quick pace to get some kind of natural flow. Of all these projects only Raison d'Être manages to really impress me with the dark sadness and strange praying, I actually put this one on repeat to get it to evolve and listening that way really works. If you do it like me you get nine CDs out of one, if you are a tight git. Furthermore you get to hear the first track from Bocksholm, a collaboration project together with Lina Baby Doll of Deutsch Nepal whose name is also Peter Andersson. And you can find Johanna Rosenquist from Institut working with P. Andersson as Catalyst. Overall good but mainly for P. Andersson freaks. Oh and it comes in a beautiful disc slider with a booklet presenting the different projects. (TSP)

**V/A "Pornography Hurts" CD**  
**Biteworks**

When I corresponded with Mr. Brewer of Taint/Biteworks I stated that this compilation had the crudest most sinister lineup since "Sound of Sadism". After listening to this release I have to admit that it is not really as brutal in sound as I thought. The brutality is more displayed into the theme of pornography and the effects of it. I am not saying that this compilation lacks power, it seems like the acts have focused more on the theme. Now to the actual tracks on this fine disc. Starting off with Nicole 12 doing a quite calm intro with some pianoloops, analogue synthesizers and a



seriously distorted voice dwelling on the usual Nicole 12 theme, pedophilia, and the track ends with a woman complaining about pornography. Fucking great intro and one of the best tracks by this unit. Concrete Violin is an unknown project mixing harsh noise, some clean guitar sounds in the background and chopped up spoken word segments. Skin Crime supplies the best track I have heard by him so far, with dense noise, lot of movement and variation. The next track is by Whorebutcher and holy crap it opens in a claustrophobic manner with bassy noise flowing at me accompanied by a woman moaning far away. Then some muddy synthesizers enter along with a distorted voice, thumbs up for this really good track WB! Grunt follows but during the first listens I can't understand that, this is not the sound I am used to. Lots of high frequencies and a prominent voice with a slowly moving rhythm. This track reminds me of some classic Sutcliffe Jugend stuff but with more effects to the vocals. Slogun is unmistakable though and we get another of these churning noise and screaming vocals top hits. Awaiting the new release by Blod this track is just an appetizer and it doesn't give me that much, just an interlude to Deathpile. Now here is another great track featuring dense soundwork with a lot of sounds fading in and out. A woman tells about her sexual experiences, strong stuff. Control enters with a heavy throbbing sound and some sparse electronics followed by more rhythmic sounds. Feels like I am trapped somewhere I don't want to be when a voice distorted beyond comprehension enters, let me out... Sickness brings on the noise and it is indeed strong with a repetition of the same factorylike sound creating a slow slurching rhythm. Voices of a man and woman can be heard in this hellhole before it breaks into harsh noise with a lot of variation. Finally the grand finale, Taint, showing the best noise/PE ever from Texas. The first minutes are spoken word clips from some kind of talkshow, I guess, about pornography by victims of the sex industry. Harsh noise and a lot of audio clips enter and you get to know that pornography really hurts. This release is a must for anyone into power electronics or noise. I thought that this might be a childish theme at first but the acts seem to have been taking this seriously and it feels genuine to me. Get it out from Bitworks now if it is not already sold out. (TSP)

#### Whorebutcher "Libertine" CDR

#### Hospital Prod/Tronics/Audio Intruder Pain Rec

This is power electronics from USA from last year and a recording dealing with Peter Sutcliffe. Yes, I know he's an interesting figure, but I find it a little dull that while there are literally hundreds of serial killers, someone picks one of the most obvious and often used one. There is tasteful artwork, victim informations and nice DVD box format. And even better, the noise itself is very well made and extreme power electronics noise. No beats or other such elements, just well made electronic noise loops and harsh noise walls, painful feedback and some vocals. It's much better than the earlier tapes I heard, pretty much on the same level with the recent split CDR with Deathpile. There is no huge bass-end. I like this kind of high pitched noise sound too. It's a good alternative when the majority of bands seem to focus on deep strong bass. I think Whorebutcher will be seen on some real CDs or LPs in the future - and it surely deserves it. Whorebutcher would be top-quality material if just next time there would be something else as a topic than any of the "top-10 most-used-serial-killers". (M)



#### Wilt "Wither" CD

#### Cronic Mind, cm008

Cronic Mind has not released much, but it's mostly good quality stuff. Wilt is among the good surprises. They are doing experimental dark ambient/noise. 15 diverse tracks with inventive fresh sound combinations. Besides synthesizer, there are plenty of found objects, field recordings and other sources that make Wilt personal and interesting. It's also good once in a while to get a record which doesn't want to strictly represent some specific style. Wilt can be haunting or calm ambient and in the next song they'll explode into frantic noise. Mostly something between those two. Massive industrial noise with huge echoes, drifting dark ambient, whatever... Over 70 minutes is a long playing time, but it works for this CD due to the diverse content. (M)

#### Windfahnenamt "Windfahnenamt" CD

#### Horch!, HORCHI-001

This will be the last review before deadline, so unfortunately it will be brief. This CD is the first release from Horch!, a co-operative label of Stateart and Ars Macabre, and I'm pretty sure this is a debut release for Windfahnenamt. For some reason I was expecting a more 'artsy' approach, but instead I was positively surprised that the material was what you could perhaps describe as a very modern style ambient/industrial. Apparently utilising lots of field recordings, Windfahnenamt present very long tracks (the shortest one being 7 minutes) filled with rhythmic loops and layers of diverse sounds, manipulated and processed from field recordings. The sound is often quite repetitive and even monotonous, but its hardly ever boring or one-dimensional. It has that essential depth and undercurrent activity keeping it interesting the whole time. This is a great CD and I'm hoping to hear more of Windfahnenamt soon. (J)

#### Zomba El Mentaure "Open Your Curtains" CDR

#### Hammassratas, HK-13

First five minutes is like a guitar with delay effect would try to break out from your speakers. Sound is not good at all. It starts to snap like the sound of speakers breaking up. But luckily after 5 minutes the sound calms down to ambient like guitar work. Effects and lo-fi guitar sound. Sometimes you can hear the guitar well, but sometimes it's just quite noisy electronic effects. Despite the use of 4-tracks, it sounds like straight recordings without overdubs. Therefore it doesn't appeal to my taste for full 50 minutes of playing time. I think some moments on this beats even some of Thurston Moore's guitar works, but on the other hand, it's way behind guitar geniuses like Solmani, Diesel Guitar, etc. Full color covers and also labels on disc, makes this look superior compared to earlier Hammassratas label releases. (M)

## VIDEO REVIEWS

#### Church of Chaos "Vibe'n Groove'n Video" video

I don't know why I'm on their promo list as if one would actually read Degenerate or see what Freak Animal releases, I would not get this kind of stuff. If it EBM, is it "industrial" (rocky), or what is it? I don't really care as I can hardly imagine a worse promo I have ever had the pleasure of receiving to the Freak Animal headquarters! The leader of group is a 2nd rate Marilyn Manson look-a-like with colorful pvc costumes, a top hat and stupid face paint. Neither can comment the other members as it would be plain insults. The video contains awful studio performances with dancing and the female member trying to look very sexy and expose herself a little, but in the end nothing is being shown. All the idiotic clothes and face paints (we're not talking about black metal type of stuff here) become even more laughable as the video is shot on digital video under clear lights, so sharp and clear the image reveals every detail. Between the songs, the maker of the video (who is also the CoC label boss etc) interviews the band members, the live guitar player and even himself (!) in detail. Each member is introduced starting from their childhood. It's rather funny with a band whose achievements so far is one album recorded at the same time with this video... I often dislike the term "industrial", and the only reason is that I feel nothing in common with this type of bands being labelled under the same category as I could be? (M)

#### Deadly Actions - Live Retrospective 1994-1996

#### Nuit Et Brouillard

The long awaited video finally came out, and what a video! The length is massive 4 hours and the packaging and content is superior to most of the other video releases I've seen! Great editing, strong good looking animations before each band, showing their logo/artwork pieces and background music. Then comes 1 or 2 songs from the band and usually there is a good picture & sound. In shows there isn't much additional trickery used. Just one camera angle, but it works as each band has a short (but long enough) piece which never gets boring. Brighter Death Noz, Deutsch Nepal, Aenezephalia, Söldnergeist, Genocide Organ, Hybrids, Allerseelen, Mental Destruction (with highly hilarious mosh action!), Endvra, Con-Dom, Dive, In Slaughter Natives, Stigma, Predominance, Jugula-Thro, The Grey Wolves+Con-Dom collaboration, Zoviet France, Asche, Les Joyaux De La Princesse and La Nomeklatur! The Con-Dom + GW set is better than Con-Dom alone (mainly due to the great violent vocal effects of the latter one) and second Aenezephalia live is stronger than the first one. There are only a couple which I personally don't like. Dive is not my cup of tea at all and Predominance and In Slaughter Natives didn't sound too good for my ears. The video is packaged in a bigger black box, with color inserts including live photos and contact addresses. The front cover artwork is printed on a metal plate! Really luxurious item, but only released as a PAL tape, so people outside Europe will have to hope an NTSC version appears some day. (M)

#### Death Squad "Intent / Final Show" video

#### Spastik Kommunikationen, sk9

Only 25 copies has been manufactured on PAL format. 100 was done in NTSC. White vhs tape is housed inside a very large white video box with inserts, show flyers & handouts, photos etc. First part of the video is "Intent", better known as the infamous gun/hostage show. First part of the video goes like shows usually do. Creative background video footage and Michael on stage and noise coming from speakers. At some point he puts a lamp on and you can see while he injects something to his vein, cuts his wrists with multiple slices with a razorblade and then a loads hand gun. When he jumps off the stage there's nobody to follow him with a camera, so all you can see is people running away from the room. It would have been good if there would have been someone focusing on the camera work, instead of it being on stand. Well, there is still good noise and well done video footage projected on the wall, so it remains entertaining till the end. Latter part of the video is background video material of Death Squad's Final Show accompanied with the sound. It's good stuff to watch as there is enough things going on. The sound quality is also good, the material being the kind of stuff we've heard from his latest CDs. (M)

#### La-Bas at the 121 video

#### HS Productions

Compilation of live performances done in a UK noise club. Includes a loud Putrefier harsh noise set, performance and power electronics assault of Dacheise, good electronic noise of Sshé Retina Stimulants, this time maybe a bit one dimensional noise set of M.S.B.R., and a short, fast and loud Government Alpha live, where after feedback, Yasutoshi jumps on a table full of effects and the short few minutes show is over. After these is an intense live performance from Sshé Retina Stimulants, Government Alpha and Noise Girl. Sshé/Government/Girl manages to create wild chaos of multiple vocals and harsh noise wall. Death Squad presents his trademark wrist cutting show with some of the same video footage he used in Finland back in '98. Azzel Butch from the UK does a live noise set. Harsh material, yet nothing else to see but screwing the effect buttons. Skrol from Czech Republic is more artsy industrial with female vocals, which develops from quiet to lunatic screaming. Radiosonde combines visual and audio static to one wholeness. V.O.I.D. is rhythmic industrial noise with constant vocal attacks with a long delay effect. The last one, Costes & Marianne from France have the widest part in this video. It's amazing sound performance art where toy guns, humor, female & male nudity, strange sexual behavior, a tv screen, household equipment and cheap music create a crazy result. If you don't know what to expect, even with this description it might be a surprise. The video is in a handmade special package with some inserts. (M)

#### R.U.Video production

We got 4 of his videos, which are very close to each other, therefore no need to write about each one separately. SuSpEnSiO, Egoex, Xex-o plastiquo and ambidextrous -dox are all videos made during 1999-2001, filled with messy lo-fi noise and bizarre footage. The best thing is that there are not just cuts from other people films, but self filmed material edited into a rough final result. Also the noise isn't bad, but works better as a sidekick for the images than only by itself. There's weird stuff like drilling eggs or super close-ups of objects, but often it's bizarre sex, inserting Barbie dolls, knives, or other objects into cunt, rubbing breasts, erect cocks wrapped in film, etc. This is what I would expect a noise "art" video from Italy to look like. They are all short ones, but at least our promo was sent all on one tape with 4 covers inside a plastic sleeve. (M)

Survival Unit "Overthrow the Pillars that Carries the World" video 35 minutes video including "No Surrender", "Seize the Time" and "Werewolf Training". This is not a live video, just studio tracks combined with video material edited by Survival Unit. The cover says "A film by Kristian Olsson", yet if we ignore the video parts of Survival Unit logos and artworks, most of the other video material is frequently used material selected from often well known videos. I've used some of these myself (with Grunt) shows a few years ago, but these days they seem like a rather easy solution. Especially, when you see more bands coming with the same images or find out they used them before you. All material is treated with the "paint" effect, which makes the picture very messy and not good looking at all. I'd rather see a video without these cheapest vhs-edit effects. On the other hand this is an OK video. But on the other hand I can listen to the tracks with better quality from S.U. tapes/records and see most of the material in better quality from their original sources. Anyway, a limited edition of 23 copies, so not too many will have the chance to see this anyway. (M)

## CONTACT ADDRESSES

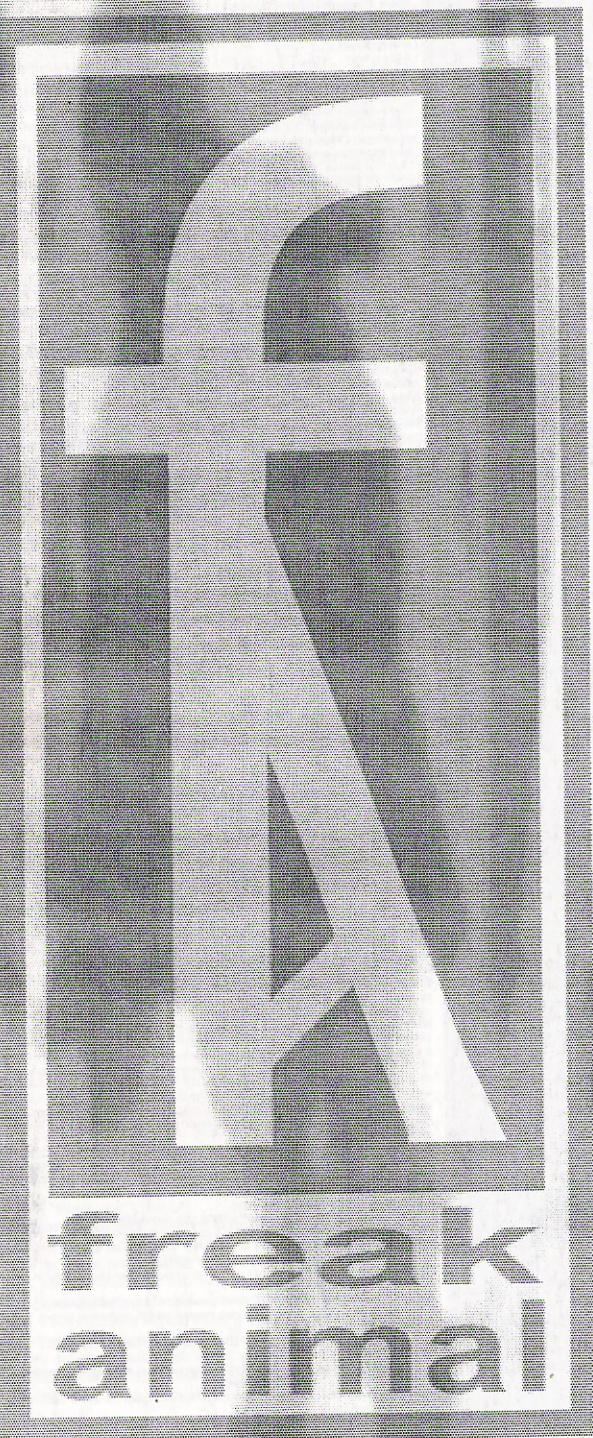
Acts of Worship (peter.verweij@wanadoo.be)  
 Alchemy Records (1-15-9-507, Nishi-Shinjuku, Chuo-ku, Osaka, 542-0086, Japan, www.alchemy.cz)  
 Artfuk Production (J. Niemi, Ridasjärventie 50, 05450 Nulani, Finland, www.vapojula.org/fuk)  
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 Artware Audio (Donna Klemm, Tausenstr. 63 B, 65183 Wiesbaden, Germany, artwareprod@online.de)  
 Ataxie Disques (c/o Arnaud Benoit, 8 Rue du Dr Mordeir, Apt 86, 72000 Le Mans, France)  
 Audio Intruder Pain Records (c/o Metro Miguel, Chivote 9, 28500 Arganda, Madrid, Spain, lunge505@yahoo.es)  
 Aufwachen (P.O.Box 100152, 59411 Cologne, Germany, www.aufwachen.org)  
 Bad Vibrations Records (c/o Cold Spring Records)  
 Bitworks (P.O.Box 7150, Waco, TX 76714, USA, taint@taint.msn.com)  
 Black Leather Jesus (7100 Blairwood, Houston, TX 77049, USA, richardsaen@hotmail.com)  
 Black Plague/Malignant Records (P.O.Box 19473, Baltimore, MD 21206, USA, www.malignantrecords.com)  
 Blade Records (c/o Emilio Crescenzi, Via F.lli Rosselli, 11, 20021 Bollate MI, Italy, emilio@blat.it)  
 Bongoleero (Box 333, 145-149 Cardigan Road, Leeds, LS6 1LJ, UK, www.bubous.co.uk/bongoleero)  
 Celestial Plenitude (Fátima Antón Llamazares, C/ Profesor Francisco Cruz, N°11, 4°Itz, Telde, 35200 Gran Canaria, Spain, celestialplenitude@latinmail.com)  
 Day Records (Pekka Pera-Talala, Postutokatu 3 D 69, 20100 Turku, Finland)  
 Cold Meat Industry (Villa Eko, 59541 Mölby, Sweden, www.coldmeat.se)  
 Con-Dom (Mike Dando, 2 Farnley Lane, Otley, LS21 2AB, England, www.tesco-distro.com/condom)  
 Contraccion (c/o Michael Wüest, Ländli, 6110 Wohlen, Switzerland, terrify\_the\_morals@gmx.ch)  
 Control (garp@pacbell.net)  
 Cronic Mind (P.O.Box 105, 4644 Geary Boulevard, San Francisco, CA 94118, USA, www.cronicmind.org)  
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 Elbon Records (Via Follis 5, 20134 Milano, Italy, www.elbonrecords.com)  
 Entartete Musik (Fredbergstratan 3A, 41465 Göteborg, Sweden)  
 Facinimes (29-138 Takinoi 4-Chome, Funabashi-shi Chiba, 274-0073 Japan, facinimes@hotmail.com)  
 Fetus Eaters/Deadfold (Kevin Fetus, P.O.Box 6488, Burbank, CA 91510-6488, USA, kevinfetus@hotmail.com)  
 Flaming Fire (Patrick Habrecht, 147 Grand St., Brooklyn, NY 11211, USA)  
 Folkstorm (Villa Bohult, Bohultsgatan 12, 69133 Karlskoga, Sweden, nordvarg@20freesound.org)  
 Force Majeure (RF 197, 59029 Lille Cedex, France)  
 Freak Animal Records (P.O.Box 21, 15141 Lahti, Finland, fanimal@efpost.com, www.cdprod.com/farecs.htm)  
 Galactique Records (P.O.Box 92041, 7400 TascherEAU, Brossard, QC, J4W 3K8, Canada, galactique@hotmial.com)  
 GG Records/Pale-Disc (1 Bansou 2-209, 1-3-2-20 Atsutaku, Nagoyashi, Japan 456-0053, gg@lethe-vipce.com)  
 Government Alpha (c/o Xerxes)  
 Hammarstrat (T. Piliukite 2 C 27, 90550 Oulu, Finland, lihamaster@hotmail.com)  
 Harbinger Sound (57 West Street, Nottingham, NG5 7DB, England, harbingersound@btinternet.com)  
 Helicopter Records (John Wiese, 24826 Walnut St. #205, Newhall, CA 91321, USA, johnwiese@earthlink.com)  
 Herkät Kelet (Ala-tontinkanta 7 A 38, 15170 Lahti, Finland)  
 Horch! (c/o Ars Macabre, Waldemarstr. 7, 18057 Rostock, Germany, www.horch-audio.net)  
 Hospital Productions (c/o Division A, 2 College St. 7668, Division, RJ 02963-2731, USA, www.hospitalproductions.com)  
 HS Productions (c/o G.Donadio, 97 Fenwick Place, London, SW9 9NL, UK)  
 I.R.M. (c/o Jari, Ostra Promenaden 22, 3tr., 60227 Norrköping, Sweden, thesoulcraze@hotmail.com)  
 Jazassan Records (P.O.Box 1402, Leangen, 7002 Trondheim, Norway, imarhaug@online.no)  
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 Liki Foundation (Pst 24 13 21, 04333 Leipzig, Germany, www.loki-found.de)  
 Love Records (www.lovemusic.fi)  
 Luusa Reelin/Lupine (lupine47@hotmail.com)  
 Lärmerv (S. Dierks, Goethestr. 2, 64285 Darm, Germany)  
 Malpa (www.geocities.com/malpa)  
 Membrum Debie Propaganda (Lessingstr. 21, 97990 Weikersheim, Germany, www.membrumdebile.de)  
 Menschenfeind (P.O.Box 13207, St. Louis, MO 63157, USA, www.menschenfeind.com)  
 MSBR Records (c/o Onara Setagaya, Tokyo, 156-0041 Japan, www.msbr.com)  
 Napalmred (Radek Kopei, Lipová 1123, 43001 Most, Czech Republic, napalmred@volny.cz)  
 Negative Foundation (c/o J.M. Joensuu, Tellervoink. 18 alku, 40200 Jyväskylä, Finland)  
 Nililist (2046 N. California 3P, Chicago, IL 60647, USA, paniville@aol.com)  
 Noisebitch/Animal Malnata (c/o Marcel Herms, Postbus 6359, 740 JJ Deventer, Holland, marcelherms@knoware.nl)  
 Novaya Zemlya Productions (154, rue Gambetta, 59970 Fresnes/Escaut, France, www.novaya-ze.com)  
 Nuit et Brouillard (BP 212, 59029 Lille Cedex, France, nuitetbrouillard@wanadoo.fr)  
 Old Europa Cafe (Via le Marconi 38, 33170 Pordenone, Italy, come.to/old.europa.cafe)  
 Ordo Rosarius Equilibrio (Box 497, 11479 Stockholm, Sweden, www.erubodora.com/ore)  
 Peel Back the Sky (P.O.Box 234, Little York, NY 08834, USA, peelbackthesky@yahoo.com)  
 Postscript/Erotic Electronic (Häkieniemeranta 12 E 104, 00530 Helsinki, Finland, postscript@postscript.com)  
 Pro Productions (P.O.Box 22, Vernon, TX 76385, USA, community.webb.net/chadwick)  
 Regress Ad Infinitum (Philip Gertze, Gibraltaratan 86/507, 41279 Göteborg, Sweden, regress@hotmail.com)  
 Robert Warner (srius230@hotmail.com)  
 Rotten Piece (1335 Ashland, Houston, TX 77008, USA, lazzysad@juno.com)  
 R.R. Records (23 Central St., Lowell, MA 01852, USA, www.rrrecords.com)  
 R.U. Video production (Marco Farina, Op 137, 17047 Vado Ligure SV, Italy)  
 Satan's Pimp Records (P.O.Box 13141, Reno, NV 89507, USA)  
 Screening (Maor Appelbaum, 42 David El-azzar, Ra'anana 43205, Israel, w\_musik@hotmail.com)  
 Slaughter Productions (Via Tartini 8, 41049 Sassuolo (MO), Italy, welcome.to/slaughter)  
 Small the Stench Tubes (2 Clematis Court, Meadow Heights, Melbourne, Victoria 3048, Australia)  
 Solispism/Self Abuse Records (26 S. Main St. 2727, Concord, NH 03301, USA, www.selfabuserecords.com)  
 Somanbulant Corpse Recordings (2442 NW Market Street #266, Seattle, Washington 98107, USA, www.somanbulantcorpse.com)  
 Spastik Kommunikationen (P.O.Box 411315, San Francisco, CA 94141-1315, USA, rask@earthlink.com)  
 Spine Punk Music (P.O.Box 163, Barto, PA 19504, USA, rokkgod@hotmail.com)  
 Stateart (c/o M. Koch, Inntasse 10, 30519 Hannover, Germany, www.stateart.de)  
 Stimbos (stimbos@pacbell.net, www.hardnoise.com)  
 Suggestion Records (P.O.Box 1403, 58285 Gevelsberg, Germany, www.suggestion-records.de)  
 Susan Lewley (1335 Ashland, Houston, TX 77008, UK, www.susanlewy.com)  
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 Tesco Organisation (P.O.Box 410118, 68275 Mannheim, Germany, tesco.com/-mail@online.de)  
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 Verdu Records (J. Martinkuoppi, Pengerkatu 13 B 7, 00530 Helsinki, Finland, www.verdurecords.com)  
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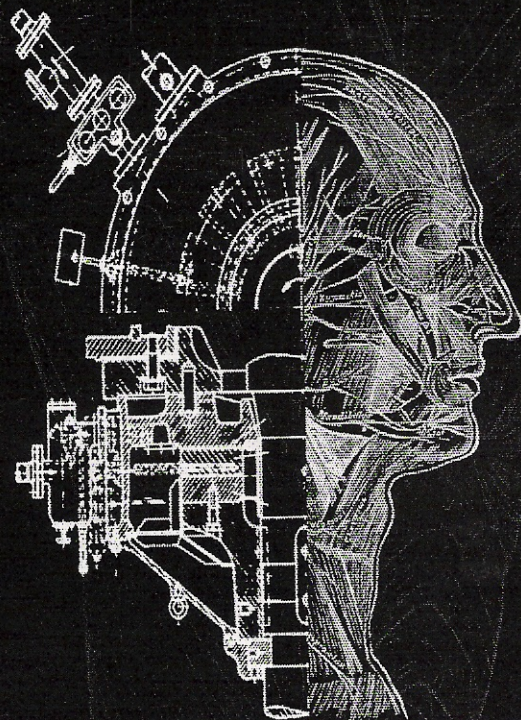


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